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Developing a Hauntology of *Latinidad*

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Developing a Hauntology of *Latinidad*

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Dedication

Dedico todo mi trabajo a mis queridos padres, mi hermano, Khaleesi, Luna, Juno, y Riley.

Acknowledgements

In Pre-K, I answered my teacher's question, "what do you want to be when you grow up," with an immediate answer: a robotics engineer. From middle school, to high school, to declaring myself as a computer science major, becoming a robotics engineer remained my one and only answer. After seven years as a student at the University of Texas, I am proud to say that I did not become a robotics engineer. I am proud to say that because in (not) doing so, I went pursued a path that helped me became a confident writer, an effective student, and ultimately, a better human. That path was lit by wonderful mentors. I want to acknowledge Dr. Laura G. Gutiérrez for being one of the first faculty members to make me feel welcomed when I visited MALS as a prospective M.A. student and for being the first reader of my thesis. I also owe a lot—if not everything—of what I have learned in the past four years to Dr. Rachel V. González-Martin. Dr. González-Martin introduced me to MALS in the Spring of 2014, she guided my first attempts at research, and she gave me the courage to pursue a graduate degree—something I imagined I was not good enough for. I'm going to miss a lot about UT when I leave but all of it pales to how much I will miss working with you. Thank you, Dr. González-Martin, for helping me with everything over these past four years—I literally would not be here if it was not for you.

Abstract

Developing a Hauntology of *Latinidad*

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In this thesis I utilize theories of phenomenology and performance to develop a hauntology of *Latinidad*. By following the specter of *Latinidad*, I interrogate imaginative sites constructed through the historical, social, and performative facets of colonialism's impact in the United States. I do this to theorize notions of *Latinidad* in order to argue that the multi-faceted relationship between *Latinidad* and colonialism has summoned a specter that manifest historically, performatively, visually, and phenomenally as *Latinidad*. As a result, the specter of *Latinidad* positions marginalized individuals that identify with *Latinidad* in the United States as bodies "haunted" by their own biological and phenotypical disposition to *Latinidad*. Placing the theory of Jacques Derrida and Kashif Powell in conversation with scholars such as Avery Gordon, Judith Butler, Gloria Anzaldúa, Juana Rodriguez, and others, I evoke the language and metaphor of haunting to consider the profound effect the relationship between marginalized bodies and the lingering specter of *Latinidad*.

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Preface

Since I can remember, my family has attended parties—a lot of them. *Quinceañeras*, *bautisos* (baptisms), *bodas* (weddings), you name it, we were there. But they were never fun for me because they always occurred in five phases. Phase one: we arrive, my father drinks with the *compadres* and *los amigos*, my mother sits down and talks to her friends until they leave. Phase two: my mother begins to help the hosts clean as they prepare to go to bed or leave the venue. Despite my mother's pleas for us to go home, because it is late, because my father is drunk, because everyone is leaving the party except us, my family never leaves until my father wants to leave—and he never wants to leave.

Phase three: After hours of pleading and seeking reinforcement from the party hosts, my sobbing mother finally succeeds in dragging my father away. The painstaking process of putting my father in the car—and keeping him there—lasts hours. Phase Four: after several attempts to get my father inside the house, he sits on the sofa and demands my brother and I remove his boots. My parents fight. My brother and I go to bed. As we go to bed, my father explains how we need to appreciate him more before he dies.

I never understood that: appreciate what, I thought? As I entered high school, these parties became a larger burden as I started challenging the routine. I yelled at my father and refused to assist him into the car, out of the car, or into our home. I challenged his claims of love, I dared him to hit me, and I never removed his boots again.

Despite my disruption of the weekly party routine, we never stopped going to parties. Instead, my quarrels became the new routine. But every morning stayed the same. Phase five: we do not talk about my father's drinking. That changed the summer after I graduated high school. After deciding to participate in the University of Texas' Freshman Reading Round-up,[1] my family and I went to a Barnes & Noble. As I waited in the information line, I saw my parents picking up books themselves. Intrigued, I left the line and met them in a distant aisle full of Spanish-language books. My parents looked excited as they told me how they were going to purchase books to read too. I look at the shelves and noticed the majority of the books where best-selling English-language books translated into Spanish. My father picked up the Spanish-version of Mitch Albom's *For One More Day* and asked me if I had read it. "I have," I reply in Spanish, "it's great. It's about this guy who spends one final day with his deceased mother. Actually, the guy is a *borracho*—like you."

My father did not respond. He just looked at me as I looked back at him. We just stood there in silence. I saw his eyes begin to water and that is when he put the book back on the shelf and walked outside. How could he react that way when he gets drunk every other day, I thought? I realized my mother was still there. Silent but visibly upset. I did not understand what I did wrong in calling my father a *borracho*. I did apologize to him, but it took me a long time to fully understand what lingered in the absence of words between my father and I that day.

[1] A program where freshman students read a pre-determined book and discuss the book with a lecturer or professor.

Avery F. Gordon explains in her book, *Ghostly Matters*, how "absence captures perfectly the paradox of tracking through time and across all those forces that which makes its mark by being there and not there at the same time" (6). When I called my father a *borracho*, I did not know my grandfather was also a *borracho*. I did not know he was murdered outside his usual *cantina* when my father was seven. I did not know that my father never laid a hand on me because my grandfather treated my father violently. I did not know how much my father hated to take off my grandfather's boots when my grandfather arrived home. And I did not know how much my father wishes he had the opportunity to pull my grandfather's boots off one more time.

In the absence of discussing my father's drinking, lingered a specter. A specter of my grandfather, of his drinking, of his murder, a specter that always haunted my father and me whether we knew it at the time. From playing *loteria* and seeing *El Boracho* on the playing card, to the alcoholic sponsors on the back of every soccer jersey I own, haunting directs us to absences. Despite my grandfather being "dead," his presence was still alive, lingering the silences between my father and me. "The dead" here is representative of the voiceless specters that reside in our family. The specter of my grandfather is unknowable to me now, but there was once a being my father could hold and despite the lack of breathing flesh, we somehow generate a space that blurs the lines, between the non-living and the undying, a specter reminding us it is always already the dead that lingers. To what degree does this relate to family stories, to familial narratives? What does it mean for others who share this haunting with me?

In asking these preliminary questions, I came across Kashif Powell's discussion of hauntology in the article "Making #BlackLivesMatter: Michael Brown, Eric Garner, and the Specters of Black Life—Toward a Hauntology of Blackness**,**" that spoke to my inability to explain the lingering feeling that haunts the ecologies of my existence. It is at this interstice that I felt the necessity to develop a hauntology of *Latinidad*.

Metaphorically, hauntology allows us to create a space to consider the "ghostly" borders that outline a brown body: the affective, the dead, and the lingering. In developing a hauntology of *Latinidad*, I want to extend the metaphor of haunting to a methodology that infiltrates intimate familial experience capable of breaking silence, unveiling secrets, and producing catharsis to, as Grace M. Cho describes in her book, *Haunting the Korean Diaspora*, "call[s] forth the ghosts," since "what haunts are not the dead, but the gaps left within us by the secrets of others." The struggle to come to terms with the unresolved issue of the haunting lived experiences makes it imperative to represent these experiences in collective memory.

Despite the fact that my relationship with my father and his father's ghostly presence helped me come to this point, I focus my thesis not on my father, or men, but on women because of my mother. As I detailed in my anecdotes above and other stories to come, my mother always maintained her role of taking care and protecting my father and me. While my thesis cannot delve into the haunting my mother experiences, because she would not allow it, I hope to illuminate stories of women, that like my mother, find themselves haunted by *Latinidad*.

CHAPTER 1: DEVELOPING A HAUNTOLOGY OF LATINIDAD

Introduction and Primary Argument

This is a story of the specter of *Latinidad*. The specter that lingers and creeps in our everyday lives can be traced to the shared tragedies of rape, erasure, and genocide all events consistent with the process of colonialism. The specter of *Latinidad*, realized through linkages and leakages of marginalization at the hands of colonialism, and carrying the burden of that institution's socio-political, socio-aesthetic, imaginative resonance, structures the premise of my thesis. But this is not a story of subjugation, but rather a story on the resiliency of life anguished by histories of oppression. It is a story of mispronounced names, of not-here-nor-there, one of indigeneity and of blackness, a story of displacement, a story of detention centers, a story of children and elders facing subjectivities birthed through tropes of undesirableness and abjection. These are the kind of stories buried in the flesh of bodies consumed by the aftermath of colonialism—a ghost story.

However, these stories are not inherent to *Latinidad*. Articulating the continuation of the ontological associations between *Latinidad* and death, I argue that *Latinidad* operates as the spectral form of the incorporeal force of violence and death that was enacted against indigenous, mixed bodies within what anthropologist Michael Taussig refers to in his essay, "Culture of Terror—Space of Death. Roger Casement's Putumayo Report and the Explanation of Torture," as, "space of death;" a space in which human subjectivity is formed through a culture of terror and torture—a violence that lingers and will not go away. Tracing the contours of this phenomenon, Taussig further explains,

> The space of death is crucial to the creation of meaning and consciousness … these spaces of death blend as a common pool of key signifiers or caption points binding the culture of the conqueror with that of the conquered. The space of death is pre-eminently a space of transformation: through the experience of death, life; through fear, loss of self and conformity to a new reality. (467)

The epistemological and ontological configurations of the institution of colonialism and the subsequent hegemony derived from it transformed *Latinidad* from a sweeping signifier to an inescapable marker of marginalization, oppression, and to some—death.

While the specter of *Latinidad* remains as the sign of haunting, it gives notice of the underlying cause of the haunting—history itself. History's ability to haunt contemporary society, in this case the history of *Latinidad*, is what I set out to examine. In his foundational book, *Specters of Marx: The State of Debt, the Work of Mourning, and the New International*, Jacques Derrida proposed the concept of "hauntology" to describe the philosophical status of the past, viewing its traces—the traumas, the memories, the ideas, and the dead—as specters that returned to the present. Derrida asserts, "Let us call it a hauntology larger and more powerful than an ontology or a thinking of Being. After the end of history, the spirit comes by coming back [revenant], it figures both a dead man who comes back and a ghost whose expected return repeats itself, again and again" (10).

So, how does hauntology help? Derrida initiated this psychoanalytic concept by describing that "to haunt does not mean to be present, and it is necessary to introduce haunting into the very construction of a concept" (151). For Derrida, hauntology

formulated a contrast to the traditional "ontology" that thinks of Being in terms of self-identical presence. Enter the specter. Derrida denotes the specter, one that haunts ontology—hence the play on words of hauntology—as a being that is not fully present but still lingering. Hence, hauntology replaces ontology by overriding the importance of Being and presence with the figure of the ghost—the specter—which is neither present nor absent, neither dead nor alive.

At this crux, I find myself at the precipice of Kashif Powell's hauntology of blackness as posited in his dissertation "Specters and Spooks: Developing a Hauntology of the Black Body" and further developed in the article "Making #BlackLivesMatter: Michael Brown, Eric Garner, and the Specters of Black Life—Toward a Hauntology of Blackness." Powell describes blackness as signifying the body as politically and socially devoid of lineage and lacking the ontological capacity for life. In similar—yet not the same—ways, *Latinidad* creates spaces that can too overlap the categories of blackness and indigeneity to only amplify the spectral, the haunting, of individuals. I take Powell's hauntology of blackness by offering a hauntology of *Latinidad* to help encompass the indigeneity, the blackness, the mixed, the gendered, the sexuality, the in-difference spectral hauntings that are still unknowable but lingering and felt in our bodies. [2]

Building upon Powell's hauntology of blackness, I develop a hauntology of *Latinidad* that interrogates how this (re)markable lingering feeling of material and historical death and oppression, I argue, persists in the haunting bodies placed in relation

[2] In my use of "our," and later "us," I refer to bodies, that like my own, that identify with *Latinidad*.

to the specter of *Latinidad*. The goal of my thesis is to demonstrate how bodies are simultaneously inhabited by and exceed the visual, aural, and phenomenal materializations of death and colonialism. I use three case studies that serve as touchstones for the broader analysis of the ways in which the past—the specter of *Latinidad*—structures the possibilities of the present and the ways in which the histories of *Latinidad* constitute a multitude of other stories which persistently press inward from the margins of society. My goal is to outline ways for our bodies, to gather the full knowledge of what it is they/we are haunted by—the specters of *Latinidad*.

Thinking about *Latinidad*

Powell's theorizations of blackness in some ways overlap with *Latinidad*. However, *Latinidad* complicates blackness as they are not interchangeable identity categories of critical analysis. As Patricia Price bluntly puts it, "*Latinidad* is complicated" (82). In this section I want to disclose my working assumptions and perspectives on *Latinidad* by rooting my work in the complications in thinking about *Latinidad*. I begin my discussion on *Latinidad* with Rachel V. González-Martin's article, "Digitizing Cultural Economies: 'Personalization' and U.S. Quinceañera Practice Online." González-Martin explains how the "experiential realities of ethnic, linguistic, racial, and generational diversity—among other categories of difference—create cleavages around notions of an 'authentic' *Latinidad* in the United States" (59). Hence, I do not attempt to reach a conclusive, "authentic," definition for *Latinidad* and instead work in and around the "cleavages" of what *Latinidad* can mean. Accordingly, I understand *Latinidad* as a

construction “that emphasizes particularities and how groups with different national origins share similar relationships to Whiteness and colonial histories” (Chávez 167). An understanding of *Latinidad* that acknowledges the concept as a complexly racialized idea that dissolves the boundaries and transcends the constraints of geographic or national specificity (Ramos 299).

Additionally, I agree with Juana Maria Rodriguez explanation in *Queer Latinidad* that *Latinidad* goes beyond identifying with geographic location, “but it also contains within it the complexities and contradictions of immigration, (post)(neo)colonialism, race, color, legal status, class, nation, language, and the politics of locations” (10). While histories of colonization, migration, displacement, and class unite some that identify with *Latinidad*, factors such as appearance—from light-skinned Latinx peoples to Afro-Latinxs—cautions the use of *Latinidad* as a sweeping umbrella.

Considering my understanding of *Latinidad* detailed above, I want to stress the importance of not taking *Latinidad* for granted. As Joshua Javier Guzmán and Christina A. León explain in their article, “Cuts and impressions: the aesthetic work of lingering in Latinidad,” the fact that *Latinidad* presents a spatial-temporal problem does not necessarily represent a lack of knowledge (274). Instead this problem offers us a rich opportunity to rethink and meditate on the possibilities of exploring how *Latinidad* functions across the lived experiences of different bodies. At the same time, I do not intend to fall under the allure of the all-compassing idea of *Latinidad* as I understand that racialized, gendered subjects do not share the same experience in the same ways. However, it is for this same reason that I acknowledge and yet resist narrowing the topic

to concepts such as Sandra Ruiz's modes of Brownness as described in her article, "Waiting in the Seat of Sensation: Ryan Rivera's Brown Existentialism" or the long corpus of work on *mexicanidad*.

In the chapter, "'Chico, What does it Feel Like to be a Problem?' The Transmission of Brownness," José Esteban Muñoz describes how the temporal valences of Brownness register as a "mode of affective particularity that a subject feels in herself or recognizes in others" (444). Staying within this Muñozian tradition, for Ruiz, Brownness is about feeling, perceiving, doing, emoting, and sensing, and, as she contends, "how we learn to wait-with/for/on the other and wait for the self in incompletion, even if she does not actually exist" (345). Thinking about Brownness alongside the women in my case studies can help them, as Ruiz explains, "come to know one another through their negation in life, as if these fragmented subjects link bodily forces, and build a signifying chain of perceived completion" (345). However, I see a hauntology of *Latinidad* and Brownness having separate, while perhaps at times overlapping, ontological purposes.

Additionally, I think about *mexicanidad* as a pervasive ideology of Mexican national identity, and the material culture associated with "lo mexicano," based on an idealized myth of masculinity whose main characteristics are the figure of the *mestizo* and the *macho*. With *mexicanidad* in mind, my case studies absolutely fall in line with the work that Laura Gutierrez describes in her book *Performing* Mexicanidad*: Vendidas y Cabareteras on the Transnational Stage*, by challenging and critiquing *mexicanidad's* nationalistic, patriarchal, and heterosexist constraints and while paying homage to it (32-

33). Nonetheless, while my case studies can add to conversations regarding Brownness and *mexicanidad*, my development of a hauntology of *Latinidad*—versus a hauntology of Brownness of *mexicanidad*—is purposeful. In using *Latinidad*, I want to offer a theorization that allows for the concept of hauntology to traverse the brown, black, mixed, white, gendered, queer, sexualized, bodies that feel h(a)unted by *Latinidad* that can include but are not limited to Brownness and *mexicanidad*.

While I may be the first to attempt to theorize a hauntology of *Latinidad*, I am not the first—and hopefully not the last—to interplay *Latinidad* with other aspects that shape our lived experiences. My development of a hauntology of *Latinidad* heavily relies on the corpus of work that has examined the lingering effects of *Latinidad* and death, gender, sexuality, the nation-state, and the spatial-temporal problems that form the complexities that derive from these interactions (Viego 2007; Ruiz 2015; De León 2015; Ramos 2017).

With this in mind I turn to what I do not seek to do with this thesis. First, my development of a hauntology of *Latinidad* does not directly follow the genealogy of critical trauma studies (CTS). CTS has come a long way from studying biomedical and psychiatric meanings of trauma and have expanded the contours of the field to explore history and memory, narrative and its limits, memorialization, cultural representations of trauma, and many more. Essentially, CTS frames "trauma" as a product of history and politics, subject to reinterpretations, contestations, and intervention (Casper and Wertheimer 4). CTS seeks to reveal the processes by which things that happen—from earthquakes, to sexual assault, to colonialism—are denoted as trauma. While some may argue that in developing a hauntology of Latinidad I am literally unraveling and

interrogating the political and cultural work that "trauma" does—what some call critical trauma theory—I resist this categorization because of what it may imply. What I mean is that not all haunting experiences are traumatic.

Second, I do not want to imply or suggest that myself or the subjects in my case studies are traumatized by the quotidian haunting of *Latinidad*. At the same time, I do not mean to indicate that no trauma exists as some may very well be traumatized. However, I will not assume or provide guesswork in labeling what is and is not traumatic in my case studies. In doing so, my development of a hauntology of *Latinidad* remains focused on the quotidian haunting(s) that may—but does not necessarily—stem from traumatic experiences that trauma studies focus on.

Theory and Methods

This thesis probes historical narratives of marginalization, visual discourses of the brown body, and theories of haunting and performance to deconstruct the regimes of race and ethnicity that frame contemporary understandings of the lingering presence we have come to know as *Latinidad*. In doing so, I mobilize the phenomenological methods of Maurice Merleau-Ponty in conjunction with Gloria Anzaldúa and Judith Butler, Avery F. Gordon's notions of haunting, and the hauntology of the black body as posited by Powell.

I place these thinkers in conversation to theorize the interstitial space between bodies steeped in histories of marginalization and epidermalized into *Latinidad*. I argue that the lingering affect of this process of epidermalization continues to haunt the bodies phenomenally constituted within the material contours of post-modern imaginaries. This

project juxtaposes ontological, phenomenological, and psychoanalytic questions of embodiment with the aim of, in the lineage of Powell, articulating how the haunting presence of histories of Latinx—in this thesis, specifically Mexican and Mexican American women—continue to frame the contours of our bodies in space, in expressive culture, and in embodied performative expressions.

Lost to history, the death brought on about by the genocide of colonialization creates afterlives through living bodies through a process Joseph Roach calls in his book, *Cities of the Dead: Circum-Atlantic Performance*, surrogation. The need to fill the unoccupiable space left open by the histories and aftermath of colonialism is continually encoded and decoded through a range of representational performative practices. In this way, these histories assume a life-in-death. As Roach explains, the "…histories of private life, histories of death, or histories of memory itself—attend especially to those performative practices that maintain (and invent) human continuities, leaving their traces in diversified media, including the living bodies of the successive generations that sustain different social and cultural identities" (5). The histories of genocide and oppression manifest into outward performative expressions and are gradually sedimented into the bodies of those—us—continuing to live within the conscious or unconscious memory of the unfillable absence that constitutes their time and place.

Accordingly, in order to understand the meeting of the body and the specter, I use phenomenology as a method of the lived body. I specifically turn to Merleau-Ponty's phenomenology of perception, which engages phenomenology as a methodology and as an ontological grounding of human reality that is pronounced through an intimate

"belonging-together," the inescapable co-presence of human subjectivity that orients knowledge production and consciousness (55). Things and others of the world are marked in relation to the lived body, with the space and time between them remaining held-open for (re)imagination, (re)signification, and (re)articulation. Using Merleau-Ponty is key because it helps theorize and consider signifiable account of subjects marked by *Latinidad*. Merleau-Ponty further explains how a crucial component to the lived experience of the body, as well as phenomenology as a whole, is intentionality—or what has been termed meaning-direction. He explains that the things and others that we encounter are imbued with spatial and temporal lines of flight that direct my experience of them. However, the meaning-directions of objects and others are highly ambiguous, not in the sense of vague or indifferent, but rather meaning-directions are open to a multiplicity of possibilities.

Consequently, the lived body is grounded in this same sense of perceptual ambiguity. Such ambiguity is invoked by one of the architects of thinking through the difficulties of *Latinidad*—Gloria Anzaldúa's mestiza consciousness maintained a tolerance for ambiguity. This ambiguity allows the very theorization that makes *Latinidad* viable as a category as laid out in this project. Thinking through Anzaldúa's theorizations alongside Merleau-Ponty, we can define the body as the fabric interwoven throughout all things. The body therefore develops an intentional arc, wrapped around the ambiguity of *Latinidad*, resulting in a display of the fabric's pattern produced by our everyday existence. In short, the intentionality and ambiguity of one's body becomes the crux of consciousness and embodiment.

With this in mind I further a question by Powell by asking: if a body is spatially directed by a shared inhabitance of the world with things and others, what are the implications of this process of orientation for a body phenomenally perceived through the visual and aural registers of *Latinidad*? To answer this question, I employ phenomenological theory and mixed methods in order to understand how the lived body dwells in space and is in constant negotiation of how it relates to the contours of the space it inhabits. Space is a matter of how objects impress on the body by the presence of what is perceived, as well as the absence of what is around the object, or what was necessary for the object's arrival, but remains unseen or unfelt. As a result of this construction, the object makes the self and the self makes the object. In other words, as Powell describes it "we are hailed into subjectivity by the lines of meaning available to the experience of our body" (12). Therefore, the intimacy between the body and its dwelling place positions space as more than a container for the body. Rather, place positions space as a functional operation of the body itself. As bodies move through space, that movement shapes not only the intentional arc of the body, but the space itself. As Sarah Ahmed puts it, "bodies are the spaces they take up; they are the directions they face, the lines of meaning they follow, the objects they tend toward, and the affect they carry" (134).

However, the lived body is spatially oriented in addition to configured through temporal orientations as well. Phenomenology expounds upon the ways our bodies are shaped by the histories of objects and how those histories are performed on, and through, the body. As a result, the body's relationship to space, as well as ways in which the body

can be extended through the temporally-constructed value of an object, demonstrates how bodies that are orientated toward objects of greater value are granted agency to extend further into the space it inhabits (Powell 13). A phenomenological approach to subjectivity apprehends how objects are shaped by the temporality of what precedes it, and how bodies extend into space by extracting the history of value contained within the body's intended/perceived object. With this theoretical foundation of phenomenology, I turn to Gordon and Powell to investigate the lived body as it is expressed through the phenomenal experience we have come to understand as *Latinidad*.

In her study *Ghostly Matters: Haunting and the Sociological Imagination,* Avery F. Gordon suggests, "If haunting describes how that which appears to be not there is often a seething presence, acting on and often meddling with taken-for-granted realities, the ghost is just the sign, or the empirical evidence if you like, that tells you a haunting is taking place" (8). Accordingly, I do not claim an authority to state who or what is or is not haunted. However, I use Gordon to recognize the possibilities of hauntings when the *specter of Latinidad* is present. While Gordon's work on haunting is crucial in thinking about ghostly matters, Gordon claims that "to be haunted is to be tied to historical and social effects" (190). While I do not disagree, my development of a hauntology of *Latinidad* does not require attachments to historical events to necessitate a feeling of being haunted. For example, in her chapter on ghostly matters in Argentina, Gordon comments on "the quiet, unmotivated complicity of those who shut their eyes, go about their daily routines, and find every means available to not know, to shelter themselves from what is happening all around them" (94). Gordon's theorizations leave our daily

routines, our homes, our closed eyes, unexamined. While I trace the specter of *Latinidad* to historical events and social effects that stem from colonialism, the act of colonialism has paradoxically eliminated the direct ties to these events. As a result, by examining the quotidian, a hauntology of *Latinidad* recognizes the specter of *Latinidad* in the everyday and not necessarily to historical events in such as Gordon's example of *Los Desaparecidos* in Argentina.

By no means is my development of a hauntology of *Latinidad* a finished project. My thesis is but an endeavor to initiate this ontological work by bringing together and uncovering the existing work in conversation with hauntology to bring about an analytic that can help us, as scholars and members of a marginalized community, come to terms with the sometimes-unexplainable lingering hauntings brought about by our connection to *Latinidad*. In doing so, my development of hauntology means to link the silos existent in ethnic studies and beyond to foster interdisciplinary approach to understanding the haunting of *Latinidad*. By working with performative, black, and phenomenological studies, I hope to offer a comprehensive understanding of race and ethnicity and its relationship to a number of fields.

Therefore, encouraging a cross-functional bridge can potentially ground common theoretical tenets about Latinx subjectivities to work alongside blackness. The fact that Powell's conception of a hauntology of blackness overlooks Afro-Latinx is not a limitation but a space to understand the need for disciplinary alliances with other scholarly fields as important, for us, to formulate greater understandings of the racialized dimensions of our lived experience. I hope my own concept of hauntology of *Latinidad*

can help in this process. In their broadest sense, I hope to offer a way to view the hauntings of our identities and offers a critical framework that interrogates discussions of Latinx racialization that is situated in interdisciplinary disciplines.

As such, I consider this project an extension or a branch that stems from Powell's development of a hauntology of the black body and later works of blackness (2016). Speaking to the ghosts and specters to which the foundations of blackness are sworn, Powell turns toward hauntology and its logics of haunting as forwarded by Jacques Derrida. Powell uses the word "specter," as derived from its Derridian roots, to articulate the forces of the Transatlantic afterlife as "the tangible intangibility of a proper body without flesh, but still the body of someone as someone other" (5). In questioning the fundamental assumptions of what it means "to Be," Derrida rearticulates ontology through a theorization of "hantise," translated within the text as "haunting." Derrida takes up the connation of inhabitation, the 13th-century Middle English cousin of "hantise," "haunten," meaning, "to reside or inhabit," to offer a logic of haunting that marks a body "inhabited in its inside, that is, haunted by a foreign guest" (3). Derrida offers haunting as a "sense of obsession, a constant fear, a fixed idea, or a nagging memory" that lies unseen within a body. Therefore, Derrida explains "to be" is to live with ghosts, in the upkeep, the conversation, the company, or the companionship . . . of ghost . . . And this being-with specters would also be, not only but also, a politics of memory, of inheritance, and of generations (xviii). Derrida utilizes these politics to follow the specter—tracing its absence made present through the body.

As a result, Derrida theorizes hauntology to address the affective work of the specter in the production of knowledge within an episteme, arguing that hauntology "would not be merely larger and more powerful than ontology . . . [it would] harbor within itself . . . eschatology and teleology themselves" (10). Powell builds upon Derrida's theorization to engage the questions inherent to black hauntology to theorize how "blackness flows through the currents of surrogation, filling the space between body, performance, memory, and other." Powell suggests that blackness,

> inhabits a body, it anchors that body at the interstice between haunting— an obsession/constant fear/fixed idea/nagging memory of slavery's affects—and the performed materialization of those affects through the body. At this junction between haunting and performance, blackness couches the body within a politics of history (memory), justice (inheritance), and temporality (generations). (260)

Forwarding Powell's development of a hauntology of blackness, I use hauntology to examine how the body's performance of *Latinidad* is always in conversation with the politics of history and temporality to expose the material foundations of Latinx life within a mold of ecologies passed from generation to generation.

Powell's hauntology of blackness is deeply rooted in, what Roach has identified as, a "genealogy of performance," which "document—and suspect—the historical transmission and dissemination of cultural practices through collective representations" that are amassed and sedimented in the body (25). Roach explains,

> Genealogies of performance attend not only to "the body," as Foucault suggests, but also to bodies—to the reciprocal reflections they make on one another's

> surfaces as they foreground their capacities for interaction. Genealogies of performance also attend to "counter-memories," or the disparities between history as it is discursively transmitted and memory as it is publicly enacted by the bodies that bear its consequences. (26)

Powell uses this genealogy of performance takes the presence of the black body as a specter that is lost in the "hereness" of the lived body, and attempts to uncover the specter's conditions of emergence, investigate the means by which the spectral affect is sedimented unto particular bodies and continues to persist in the contemporary moment. In locating this specter, Powell asks: how have the Tran-Atlantic histories of the American Slave Trade, particularly in the United States, constructed the notion of blackness through a culture of genealogical, social, and physical death? Acknowledging the history of blackness embedded in Latin American and subsequently the Latin American diaspora in the United States, I deviate from Powell's question to implore how cultural associations of *Latinidad* come to "haunt" brown/mixed/black/white bodies?

To answer these questions, I look to Judith Butler's project of performativity that articulates how bodies become objects of historical discourses and are habituated to perform the historical possibilities therein. Bodies, as social agents, are not the producers/subjects of a social reality constituted through language, gesture, and symbol, but are rather produced by—the objects of—language, gesture, and symbol. Butler highlights how the body is the composite of stylized repetitive acts: habits, gestures, movements, speech and other myriad forms of embodied possibilities that are cobbled together to represent an idealized unity—the body, an "object of belief," where the

various acts of the body work to create the idea of the body, and without such acts the idea of the body vanishes (Performative Acts 157). Accordingly, when we perform our historically situated bodies, we are compelled to believe the performance and therefore perpetuate this mode of belief. Furthermore, Butler argues the dynamic materialization of the body that is perpetuated through the performance of the body's phenomenal—spatial and temporal—orientation is, in fact, distinct from the materiality or the biological—or in the case of my thesis—phenotypical disposition of the body. Butler utilizes the distinction between sex and gender to illuminate this point:

> To be female is…a facticity which has no meaning, but to be a woman is to have become a woman, to compel the body to conform to an historical idea of "woman," to induce the body to become a cultural sign, to materialize oneself in obedience to an historically delimited possibility, and to do this as a sustained and repeated corporeal project. (Performative Acts 156)

Like Powell's hauntology of blackness, I posit a hauntology of *Latinidad* that understands the effects produced through the corporeal project of the racialized body by questioning how the regulatory norms of *Latinidad*, as conjured by the specters of the sociohistorical and socio-aesthetic realities of histories, have become indissociable from bodies that have engaged in the act of *Latinidad*. Deconstructing the spectral trace of *Latinidad*, I set out to answer the ways in which we can understand bodies that have become subjugated as the work of the specter(s) of *Latinidad*. I argue that Latinx bodies are produced through a forced relationship with a historized imagining of *Latinidad* as bodies in constant marginalization. This marginalization is expounded when Latinx

bodies are found at the intersection of blackness, indigeneity, and other identities. Histories of racism, colonialism, erasure, whitening, sexism, deportations, in conjunction or isolation, hauntingly voice their presence through Latinx bodies. Put simply, *Latinidad* is articulated as a cultural identifier that forwards the ontological state of the Latinx body as a perpetual state of being haunted by *Latinidad*.

As Gordon puts it, haunting is "a story about what happens when we admit the ghost—that spectral instance of the merging of the visible and the invisible, the dead and the living, the past and the present—into the making of worldly relations and into the making of our accounts of the world" (24). Consequently, she concludes, "the ghosts are real, that is to say, that they produce material effects" (17). With this in mind, how does one go about incorporating the ghosts of the past into our work? Derrida and Gordon suggest the same answer: follow and talk to the ghost, acknowledge haunting, admit that the past is still a seething presence. Derrida entreats against being "witnesses, spectators, observers . . . [who] believe that looking is sufficient" (11). Rather, Derrida urges us "to speak to the specter, to speak with it, therefore, especially to make or to let a spirit speak" (11). Similarly, understanding ghostly matters "means that we will have to learn to talk to and listen to ghosts, rather than banish them, as the precondition for establishing our scientific or humanistic knowledge" (Gordon 23). Because of its association of ghostliness with its history in the U.S. and beyond, *Latinidad* reflects a hauntological approach to the past; and, in this case, following the specter of *Latinidad*, leads us to think about the everyday haunting in our existence.

My Personal and Social Rationale

I was first aware of the trace of the specters of *Latinidad* when my mother hugged my brother and I as we boarded a bus with my father to Mexico. I saw my mother crying and wiping her face as the bus turned the corner. I did not know that my mother was in the United States with no authorization and could not travel to Mexico with her husband, a permanent resident, and her two children, both citizens. As the bus drove away the image of my mother's swollen face standing in the middle of a Taqueria Arandas parking lot nestled itself in the back of my head. It haunted me throughout the entire trip in Mexico. I was six.

The lingering and haunting feeling—one of fear of unease—slowly and gradually revealed itself in other areas of my life. I sat in the back of a Chevrolet Trooper during my first interaction with police officers when I watched two policemen shove my father against the hood of our SUV. My mother sobbed as her pleas in Spanish fell on deaf ears while the police officers continued to push my father around. My mother stepped out of the car, as if she could help my father. The policemen pointed to my mother to re-enter the vehicle. She did. She sat in the passenger seat and cried while red and blue, and red and blue, lights flashed in front of us. I do not recall how much time passed but I do remember a translator approaching my mother before my mother got behind the steering wheel and drove us home. I did not see my father for three days. The image of my crying mother felt different than the one before, but it haunted me nonetheless every time I saw the red and blue light, every time I heard a siren, and every time I interacted with police officers. I was nine.

As I returned to the campus of the University of Texas at Austin for my second semester of my undergraduate studies, I receive a call from my mother—crying. The sound of my mother's voice, the wetness of her diction, the haunting that lingers in the tears of my mother crawled through me as she explained how my uncle was in jail and awaiting deportation. My father already on the phone with lawyers who would try and help bail his brother out of jail before immigration forces intercepted the local police department. The phone call ended. I sat down in my desk with an assignment in front of me that required my attention. I was nineteen.

I use this critical reflexivity to clarify that the root of my corporeal knowledge of haunting—and the one I try to develop—exposes an arcane fixation with my personal experiences that emerge from my position of privilege. Aware of my privilege and the distance it necessarily creates, I resist positioning my body and the knowledges contained therein as the universal signifier of the phenomenal experience of what it means to be Latinx, Mexican American, and what *Latinidad* encompasses. Aware of my privilege, I do not claim that my experiences of the ontological construction of my body as a Mexican American and my connection to *Latinidad* is universal for those who identify with the term. In fact, it is far from it, for my Mexican American body and *Latinidad*, I will demonstrate, is not, nor could ever be, an entity purely comprehended through the metaphysics of ontology. Borrowing from Powell's understanding of blackness, I too see how *Latinidad* is, instead, understood through the dynamic confluence of affective ecologies of experience and the phenomenal orientation of corporeal knowledge(s) that work in concert to constitute my body as Latinx and Mexican American.

Hence, I understand *Latinidad* through the temporal and spatial orientations that are inflicted with a dense gender specificity—my inherent male identity and, as detailed above, how it was shaped by my mother's eyes. However, for me, in my position as a student, as male, and as a result of seeing *Latinidad* through lens of a masculinized heteronormativity, to fully do justice to this thesis, I try to return to women of color, their work and their contributions, as integral components of my research. Accordingly, gender cuts across all of my case studies in order to highlight the varying dimensions that go into the haunting of *Latinidad*.

Outline of Chapters

I mobilize hauntology as both metaphor and methodology in every chapter. Guided by the theoretical framework and mixed methodology detailed above, each chapter centers or return to Latinx women in order to further my development of a hauntology of *Latinidad*. Chapter two, "Examining the Haunting of Ecdysis through Xandra Ibarra," introduces us to Xandra Ibarra's 2015 photographic series *Spic Ecdysis*. The series consists of Ibarra lying adjacent to different articles of clothing in a variety of settings to represent a cockroach and its molting skin. Ibarra's photographic performance embodies the cockroach's ecdysis, the leftover exuviae, and a state of presumed transformation. I argue that Ibarra's body and skin offers a way to live through the haunting of *Latinidad* by becoming aware of the haunting. This chapter excavates the historical sameness of representational and performative practices that are enacted through and within lived bodies. The chapter attempts to understand how the

performative hauntology of Ibarra's *Spic Ecdysis* propels the specter of *Latinidad* to become a second-skin, in Ibarra's sense both literal and figuratively, that always-already proceeds, and thus haunts, particular bodies with sameness. In this performative relationship, the specter assumes a phenomenological reality that continues to connect Ibarra's body to this performative hauntology of *Latinidad*—one that teases change but only offers sameness.

Chapter 3, "*Diana*, Reactions to a Gendered Haunting in Ciudad Juárez," furthers the investigation of a hauntology of *Latinidad* by articulating the pathological effects of the relationship between gender and *Latinidad*. More specifically, the chapter tells the haunting and empowering story of *Diana, la Cazadora de choferes,* or Diana, the Huntress of Bus drivers, who murdered two bus drivers as an act of vigilance for the deaths of women in Juárez. Guided by Derrida's first constitutive element of haunting, mourning, and paralleling it to the sense of "*mortificación*," this chapter argues that the ontological becoming act of the gendered body in Juárez—a body inhabited by the invisible force of sexism, class, and racism conjured through its own visual and biological disposition—is set in motion through the act of failed mourning, the *mortificación* of victims, and the reactions of third party viewers. Using work on feminicide and biopolitics, this chapter advances the hauntology of *Latinidad* by considering the consequences of a gendered body subsumed by the dark, affective, and seemingly autonomous forces of death made present by the specter of *Latinidad*.

Chapter 4, "Traversing the Specters of *Latinidad* in Space and Body" interrogates theorizations of space in conversation with Derrida's element of haunting, work. It

understands the work of the specter of *Latinidad* as it phenomenally manifests through the materiality of the body in conjecture with space. Attempting to complicate the link between the specter, Latinx bodies, and space, Chapter 4 forwards a politics of space and performance that seeks to find the haunting of *Latinidad* by examining the hauntings of roadside shrines. My final chapter offers research limitations and future endeavors of inquiry.

These case studies center female sexuality, gendered spectatorship, cultural practices and embody a haunting of *Latinidad*, considering the fact that "If Chicana/os are at the forefront of spatial change, they are also often the laborer of that change" (Brady 10). Conjuring the presence of specters, my thesis questions how *Latinidad*, emerging on the haunting grounds of a converging histories, makes a body not only knowable to itself, but to those who stand to witness as well. The project evokes the language of haunting and its embodied relationship to death, racism, sexism, and marginalization to investigate the phenomenal and psychoanalytic construction of the Latinx body, as the sociohistorical, socio-aesthetic, and performative manifestations of the specter of *Latinidad*, that which haunts the imaginary and sociality of post-modernity. I offer a story about bodies performing the prosaic choreographies of possibility; bodies that, as Powell explains, "burn with the sensations of absence and memory, life and death, learning the nature of haunting by being, themselves, haunted" (31).

CHAPTER 2: THE HAUNTING OF ECDYSIS THROUGH XANDRA IBARRA

The cockroach outgrows its old skin. The necessity for its body to grow pushes against its outer layer. The cockroach scurries, seeking humidity and darkness in order to begin its molting process. It starts absorbing air and moisture, inflating its body, increasing in size. The cockroach inhales and exhales, heaving over and over again. The exoskeleton breaks. A crack splits right down the dome of its back. The painstaking process of pulling its body, six legs and antennae, out of the old skin begins. Once out, the now white and soft cockroach remains hidden and inactive while its new cuticle hardens and darkens only to look the same as it did before.

Zoology defines this process as ecdysis, the molting or shedding of the outer cuticle by invertebrates like the cockroach. Ecdysis stands as the central theme of Oakland-based artist and performer Xandra Ibarra's 2015 photographic series *Spic Ecdysis*. The series consists of Ibarra lying adjacent to different articles of clothing in a variety of settings. In the photos, Ibarra represents the pale and soft-bodied "fresh," teneral cockroach while the articles of clothing stand in for the exuviae—the empty exoskeleton. The exuviae in the series consists of a tropical getup suggestive of Carmen Miranda, a *Virgen de Guadalupe* inspired cape with red heels, and a life-size cockroach skin costume. Additionally, the backdrop of each photograph represents ordinary, everyday locations from a pool to a laundromat parking lot. Ibarra's photographic performance embodies the cockroach's ecdysis, the leftover exuviae, and a state of presumed transformation.

Considering that Western culture often depicts cockroaches as vile and disgusting pests, references to cockroaches are often used as metaphors for society's undesirables, particularly minoritarian groups. This old and tired connotation between cockroaches and the unwanted minoritarian subject still holds crucial relevance today as many marginalized Latinxs continue to find themselves marked as society's undesirables. The history of peoples that identify with *Latinidad* haunts with specters when the supposed transformation and progress of Latinxs and *Latinidad* ends up looking the same as it did before. Ibarra's series raises considerations regarding the cockroach, and its aesthetics, a *cucaracha* aesthetics, as a critical figure of study that highlights the haunting specter of *Latinidad* presence despite the process of molting, or shedding. In other words, Ibarra's *Spic Ecdysis* shows how the specter of *Latinidad* haunts by teasing change to only hand over sameness.

It is at this juncture in thinking about sameness that Derrida comes to mind. Asking, what are the implications for bodies thrust into the process of becoming or being—in this case be(com)ing *Latinidad*—by those very same dimensions of memory, inheritance, and generation, this chapter invests in Derrida's nuanced theorization of Being as "haunting." In this sense of Being, hauntology referring to haunting in two senses. First, it refers to that which is no longer but still effective as a virtuality. Virtuality in this sense meaning the compulsion to repeat, a structure that repeats a fatal pattern. Second, it refers to that which has not yet happened, but which is already effective in the virtual. Virtual in this sense meaning an anticipation shaping current behavior. Hence, I acknowledge a distinct relationship between the ecdysis process its

haunting which offers an awareness to, what Ibarra calls, "the fuckedness of always already being the same or of resemblance in repetition" (Ibarra 2012). With these perspectives of haunting in mind, it is clear to denote how Ibarra's presumed state of change and sameness, her ecdysis, falls neatly in a haunting of being—a haunting that stems from *Latinidad*.

Therefore, I ask: how can Latinxs use the haunting idea of ecdysis as a tool to theorize existence, sexuality, and race? What does ecdysis offer us in developing a hauntology of *Latinidad*. To answer this question, I will examine Ibarra's *Spic Ecdysis* in order to understand how Ibarra uses the concept of ecdysis to investigate notions of the self, sexuality, and the haunting of *Latinidad*.

In this chapter I will show that like the cockroach, which molts and sheds in order to grow, the concept of ecdysis illustrates the specter that haunts minoritarian groups in reflecting on the means of deciphering the changes, or lack thereof, in their lives. It must be noted that Ibarra's series is not the first instance a cockroach figure and its imagery created powerful discourses with its aesthetics. Before analyzing Ibarra's series, this chapter will discuss Ibarra's performance history that lead to this new work; next, it will review the relevant literature that positions this chapter's argument in terms of Ibarra's work, and then, it will analyze *cucaracha* aesthetics years before Ibarra shed her skin in order to contrast the transformation of *cucaracha* aesthetics at two points in time.

Personal Ecdysis: From Xandra Ibarra to La Chica Boom to a *Cucaracha*

Xandra Ibarra is an Oakland-based performance artist, ecdysiast, community organizer, and activist for immigrant and anti-rape communities, originally from the El Paso/Juárez border best known for her alias of La Chica Boom. A neo-burlesque project, Ibarra began performing La Chica Boom almost fifteen years ago in 2002 to question sexual/racial representation, queer formations, and compulsory whiteness. She quickly gained notoriety for her performances as La Chica Boom, which mixed and repurposed traditional Mexican iconography alongside racist tropes within the erotic and sensual vocabulary of burlesque. Ibarra calls these performances "spictacles" or "camp spectacles of Mexican/Mexican-American myths and narratives that render the colonial gaze/relationship laughable, short bursts of mexi-sexy minstrelsy that interrogate modes of sub/objectification" (Ibarra 2016).

For example, in *Virgensota Jota*, adorned in garments reminiscent of La Virgen de Guadalupe, La Chica Boom gives immaculate birth to a vibrator, which she then proceeds to masturbate on stage with. Moreover, in *Dominatrix del Barrio*, La Chica Boom faces a burro piñata in a wrestling match in which she comes onto the stage wearing a luchador mask, battles, fingers, and, eventually, fists the burro piñata. Rodríguez explains in *Sexual Futures, Queer Gestures, and Other Latina Longings* that Ibarra's performances of racial abjection, "attempt to make queer meaning out of the scenes that etch their way into our psychic imaginaries that slither into our most shameful fantasies" (152). Additionally, Rodríguez argues, "Ibarra triggers [our] attachments to the

racialized erotics of dissymmetrical power relations in her audiences, as she simultaneously exposes these sanctioned gestures of the state as the nonconsensual sexualized sadism of border security" (153).

Although Ibarra designed her "spictacles" to interrogate overtly sexualized racial tropes, viewers often misunderstood and skewed this purpose. Unsurprisingly, the main culprits of this were white audiences. Ibarra details:

> I can never escape being seen as Latina bombshell-clown-whore on stage (and life), so I endure by reorganizing hollow gendered Mexican iconographic symbols. I am making art about the way I am consumed, I make it a spic-tacle and then I give it back to you. I hope that the work will denaturalize, humiliate, and discipline the gaze. Unfortunately, the audiences for whom I perform digest none of this. (Ibarra 2012)

As a result, after years of fisting piñatas and wielding strap-on Tapatío bottles, Ibarra decided to abandon her burlesque/dominatrix stage persona La Chica Boom by shedding her "cucarachica" skin, and thus, the *Spic Ecdysis* was born.

As a queer, Latinx turned *cucarachica*, Ibarra and her series are positioned at the crossroads of multiple relationships with dominant power structures. As a result, in addition to hauntology, I use theories of intersectionality, queer performance, rhetoric studies to help guide me peel away Ibarra's layered performance. In her theory of intersectionality, Kimberlé Crenshaw highlights the importance of considering constructions of gender, race/ethnicity, and class as constitutive of one another. Developed to describe how the overlapping social identities of individuals relate to

structures of racism and oppression, Crenshaw argues that a key aspect of intersectionality lies in its recognition that multiple oppressions are not each suffered separately but rather as a single, synthesized experience. Challenging lines of thought that neglect to "accurately reflect the interaction of race and gender," Crenshaw argues that "because the intersectional experience is greater than the sum of racism and sexism," any analysis that does not take intersectionality into account cannot sufficiently address the particular manner in which oppressed women are subordinated by structures of power (140).

Building on Crenshaw's theory of intersectionality, Cathy Cohen looks at the failed features of queer political activism, as evolved from queer theory, and argues beyond a mere recognition of the intersection of oppressions; rather, "there must also be an understanding of the ways our multiple identities work to limit the entitlement and status some receive from obeying a heterosexual imperative," meaning merely targeting heteronormative oppression is not enough (442). The target must be systemic domination that overlaps sexuality, race, gender, economic class, etc. Cohen's call for a movement that considers intersectionality, while challenging heteronormativity, is crucial for analyzing Ibarra's performative activism. Cohen explains how building queer politics around a dichotomy between those who are queer and those who are straight remains one of the reasons why queer theory fails to effectively challenge heteronormativity. She argues:

> Very near the surface in queer political action is an uncomplicated understanding of power as it is encoded in sexual categories: all heterosexuals are represented as

> dominant and controlling and all queers are understood as marginalized and invisible[;] thus...some queer activists have begun to prioritize sexuality as the primary frame through which they pursue their politics. (440)

With Cohen's proposal in mind, understanding the need to expand intersectionality allows for an additional warning on activating one characteristic of an identity or a single perspective of consciousness when organizing politics, or in this case, identity formation. As a result, Ibarra's ability to create her artistic pieces that critique her subject position in relation to coloniality, compulsory whiteness, heteronormativity, and *Latinidad* without highlighting one characteristic of her identity over others falls in line with Cohen's call. Ibarra performs to challenge all hegemonic, normative narratives of her entire identity.

With Crenshaw and Cohen's calls in place, in order to identify at what juncture ecdysis enters in a crucial line of performative strategies for survival, I position my hauntology in consideration of many theorizations from Third World feminists and radical women of color who contributed to discourses that expanded and radicalized, especially Chicana theorists like Gloria Anzaldúa, Cherrie Moraga, and Chela Sandoval. For example, in her quintessential book, *Borderlands/La Frontera*, Anzaldúa's mestiza consciousness offers a crucial means of survival. Anzaldúa explains, mestiza consciousness is "a consciousness of duality," one which embraces ambiguity and contradiction (59). Shifting out of habitual formations because rigidity means death, Anzaldúa outlines a necessary flexibility in order to survive. After all, "Indigenous like corn, like corn, the mestiza is a product of crossbreeding, designed for preservation under a variety of conditions" (Anzaldúa 103).

Additionally, drawing on the work of writers such as Moraga, María Lugones, Audre Lorde, Bernice Johnson Reagon, and Anzaldúa, Chela Sandoval describes in her essay, "U.S. Third World Feminism: The Theory and Method of Oppositional Consciousness in the Postmodern World," what she sees as a previously unrecognized kind of postmodern consciousness and political practice employed by U.S. third world feminists. Proposing a topography of "oppositional consciousness" and identifying five general oppositional sites, "equal rights," "revolutionary," "supremacist," "separatist," and "differential," Sandoval argues that differential consciousness implies a new kind of subjectivity developed under conditions of multiple oppressions. Multiply oppressed, Sandoval explains nonwhite women learned to highlight (or obscure) different aspects of themselves to be able to work effectively within political organizations as part of their political coming-to-consciousness. As a result of continually privileging or deemphasizing different aspects of themselves in different situations, Sandoval posits, U.S. third world feminists became practiced at shifting their ideologies and identities in response to different configurations of power.

Borrowing from this lineage of feminists of color trajectory, Jose Esteban Muñoz's builds his theoretical paradigm by explaining how the identity politics in his book, *Disidentifications*, can be categorized as identities-in-difference. Muñoz details how the formations of identity performances he catalogs are all identities-in-difference emerging from a failed interpellation within the dominant public sphere. With this framework in mind, Muñoz offers disidentification as a crucial survival strategy. Muñoz explains how disidentification is the third mode of dealing with dominant ideology, a

mode that neither opts to assimilate within such a structure nor strictly opposes it. On the other hand, disidentification works on and against the dominant ideology. As a result, instead of collapsing under the heaviness of dominant ideology (i.e., identification, assimilation) or attempting to tear apart its immense walls (i.e., counteridentification, utopianism), this "working on and against" strategy transforms a cultural logic from within, always struggling to enact permanent structural change while valuing the importance of local and everyday struggles of resistance (Muñoz 12).

Muñoz further elaborates how "such enclaves, however, are often politically disadvantageous when one stops to consider the ways in which the social script depends on minority factionalism and isolationism to maintain the status of the dominant order" (14). Instead, disidentification offers a form to escape the limited options of either conceding to domination or becoming a part of factious resistance, while at the same time acknowledging the challenge of not being pigeonholed to one or the other. Essentially, disidentification teaches how to navigate the intersections (e.g., queer, people of color, women) of "multiple antagonisms within the social" as a way to find empowerment (23). Muñoz's concept of disidentification provides a crucial theorization for analyzing Ibarra's series alongside Deborah R. Vargas idea of *lo sucio* and *suciedad*—a Latino vernacular for dirty, nasty, and filthy—as a Latino queer analytic. Vargas positions this queer analytic of *lo sucio* with regards to contemporary neoliberal projects targeting the marginalized and disenfranchised by cleansing spaces and populations identified as dirty and wasteful. Accordingly, Vargas draws on queer of color theorizations of "surplus

populations" in order to argue for the potentiality of sustainability and persistence for queer sex and sexuality in the dirty and obscene of surplus (715).

Vargas explains, "Queer surplus tastes and smells sucio and cultivates a presence and lingering perseverance of queer sex and joy within neoliberal hetero- and homonormative violences. By extension, the queer surplus of sucias—dirty and filthy nonnormative genders—demonstrate capital's contradictions" (715). This Latinx queer analytic offers a different queer tracing of sustainability, by focusing on the smells, the messes, and the filth as crucial forms of what Vargas calls defiant determinations of "sensorial refusals of racist structural and discursive attempts to make queer bodies and worlds undetectable" (724). The common notions of cockroaches as the epitome of dirt and filth make *lo sucio* and *suciedad* necessary analytics for this project. After reviewing these concepts and theorizations, reviewing crucial contributions in metaphors helps further position this project.

Differing from the traditional generativist linguistic perspective, cognitive linguistics regards metaphor as a way of structuring abstract thinking and a means of constructing individuals' experiences. Along with the development of cognitive linguistics, Lakoff and Johnson's *Metaphors We Live By* initiated a turning point in the study of metaphor. Later described as cognitive metaphor theory, Lakoff and Johnson asserted that metaphor was not a deviation of language but a cognitive tool for people to conceptualize the objective world.

Lakoff and Johnson detail how the "metaphor is pervasive in everyday life, not just in language but in thought and action" (7). They contend that without the structure

and concepts that metaphors provide, individuals would find their understanding of the world severely limited. Accordingly, an individual's ordinary conceptual system, in terms of which they think and act, is fundamentally metaphorical in nature. Lakoff and Johnson elaborate on the philosophical basis of the theory in comparison with objectivism and subjectivism—experientialism. The experientialist view suggests:

> Experience is the result of embodied sensorimotor and cognitive structures that generate meaning in and through our ongoing interactions with our changing environments. Experience is always an interactive process, involving neural and physiological constraints from the organism as well as characteristic affordances from the environment and other people for creatures with our types of bodies and brains. (185)

Therefore, Lakoff and Johnson discuss how meaning arises, not just from the internal structures of the organism, nor only from the outside world, but instead from an interaction between the organism and environment, communal and cultural definitions, and an individual's subjective, personal set of experiences. Moreover, Lakoff and Johnson argue that metaphors not only profoundly influence the ways in which individuals perceive the world, but also the actions individuals decide to take in keeping with those perceptions.

Accordingly, many works since have followed the line of reasoning paved by Lakoff and Johnson. For example, a key application of cognitive metaphor theory is Otto Santa Ana's *Brown Tide Rising: Metaphors of Latinos in Contemporary American Public Discourse*. Analyzing hundreds of articles from the *Los Angeles Times*, Santa Ana used

applied empirical research on cognitive metaphor theory in order to show how metaphoric systems shaped United States public opinion regarding Latinxs, (mis)representing Latinxs as unwanted immigrants, constructing racism around them, modeling American discourse on education and language, and evaluating Latinxs as diseases and intruders.

The result of Santa Ana's analysis highlighted that a consistent metaphor for immigration used some form of dangerous water imagery, such as "floods," "tide," "upsurge," and "waves." The study found that these were followed by metaphors using "war," with such language as "invasion," "besieging," and "takeover." Additionally, the metaphor for the individual immigrant was most often related to animals: "Immigrants were seen to be animals to be lured, pitted, or baited, whether the instance was intended to promote a pro-immigrant or an anti-immigrant point of view" (83). Immigrant animal metaphors ranged from immigrants as rabbits, "hunted" by anti-immigration policies, to immigrants as beasts of burden and wolves, "devouring" the countries resources. An ironic fact Santa Ana points out is how proponents of both sides of the controversy used similar language, showing how powerful the animal metaphor remains in shaping perceptions about immigrants.

Less focused on cognitive metaphor theory, but still crucial, are contributions focused on media portrayal metaphors. Mary C. Beltran discusses the many ways in which Postwar Hollywood used metaphors like hot, tropical, spicy, and fire in order to control and market Latina/o actors such as Rita Moreno and Dezi Arnez to a white audience. In one instance, Beltran explains how 20th Century Fox quite literally placed

Rita Moreno in a giant plastic firecracker for a publicity photo to showcase her fiery spark (64). John Lawler argues that Lakoff and Johnson's contributions create an accessible and useful representation of "our" work to "thoughtful non-linguists" (203). *Metaphors We Live By* appropriately elicits an inter-disciplinary conversation, one this project seeks to continue.

With these frameworks in place, I position Ibarra' *cucaracha* in conversation with previous work regarding Ibarra's performances in order to offer further insight on the crucial findings implicated from her work. Considering Ibarra's popularity as La Chica Boom, the majority of scholarship regarding Ibarra examines different performances, or "spictacles," of La Chica Boom. Considering the haunting of La Chica Boom and of the spectatorship of her, I follow Ibarra's ecdysis process by shedding the body of work on Ibarra's performances. Essentially, each project presents a perspective, a performance, an antenna, a leg, of La Chica Boom—one that offers insight into the haunting nature of the specter of *Latinidad*.

To begin, in "Baring Identities Queer Women of Color in Neo-Burlesque," Marta Martinez examines close readings of several performances by Ibarra as La Chica Boom in order to reveal the power of performances by queers of color to create sites of social and political transformation. Considering that burlesque's history as a white-dominated form of entertainment that encourages heterosexist practices, Martinez posits the driving question: "what is transgressive about performances by queer women of color?" (188). Given the entanglement of burlesque with minstrelsy, the omission of women of color from historical narratives of burlesque, in addition to contemporary accounts of the neo-

burlesque movement complicate how Martinez' uses works by La Chica Boom in order to "illustrate the efficacy of burlesque as a discursive tool with which to investigate the politics of the body" (188). Martinez offers a crucial start to early performances on La Chica Boom in relation to examining the burlesque dimension of her performances.

Continuing scholarship on Ibarra, Rodríguez discusses the varying politics of sex and queerness using Ibarra's performances as a crucial example in "Queer Sociality and Other Sexual Fantasies" and a *bocado* from *On the Visceral*, "Viscous Pleasures and Unruly Feminisms." In "Queer Sociality and Other Sexual Fantasies," Rodríguez interjects at the "ongoing ruckus about sociality" by conjuring a queer sociality that attempts recognition at its core. For Rodríguez:

> It is a utopian space that both performs a critique of existing social relations of difference and enacts a commitment to the creative critical work of imagining collective possibilities. And because recognition always risks failure, queer sociality also remains stubbornly attached to deploying failure as an opportunity for new critical interventions. (2011)

Rodríguez's contribution discussing Ibarra's visceral work in *Untitled Fucking* analyzes a video between Amber Hawk Swanson and Ibarra, as La Chica Boom, capturing "feminism's ambivalent and decidedly sticky relationship to racialized sexual politics" (15). The video depicts Ibarra, dressed and representing Latina racialized iconography, quite literally fucking Swanson, who represents white feminism, with a Tapatio bottle. Rodriguez uses this piece of eroticized race and political discourse to propose that feminism "needs to be about imagining a sexual politics that does not shy away from the

stinging realities of racial difference, even as it refuses to interpret every cross-racial hookup through the singularly exhausted script of exploitative racial fetish" (12). Rodriguez's work on the queer sociality and the visceral performance of La Chica Boom's performances provided a crucial juncture to place Ibarra within a trajectory of queer Chicana/o and Latinx work that underlines disgust and sexualized abjection within its parameters, a point that Iván A. Ramos set out to work from.

In "Spic(y) Appropriations: The Gustatory Aesthetics of Xandra Ibarra (aka La Chica Boom)," Ramos analyzes Ibarra's appropriation of the Tapatío brand hot sauce across a series of works. He argues that Ibarra belongs to the genealogy of queer feminist performance Laura G. Gutiérrez discusses in *Performing Mexicanidad*. Gutiérrez writes that feminist artists in this tradition:

> are keenly aware of sexuality's pervasive presence in culture and thus deploy it as a trope of sorts, at times masking it as entertainment. But, in direct contradistinction to mass-media representations of sexuality, they create counterdiscourses that make evident societal hypocrisies in relationship to sexuality, particularly female and queer. (7)

Ramos then inserts Ibarra in a genealogy of Chicana/o art, specifically the 1970s collective ASCO (taking their name from the Spanish word for "disgust") and the work of queer feminist artist Nao Bustamante, to show how the production of what he calls gustatory aesthetics—work that calls upon ingestion, disgust, and other visceral reactions brought about by consumption and food—serves queer artists to oppose the call toward assimilation.

Finally, in *Queer Art / Queer Failure*, Tina Takemoto briefly mentions Ibarra's *Ecdysis* as an example of the debilitating impact of failure, especially for queer artists of color. Takemoto offers La Chica Boom's experience with her predominantly white fans asking for more "spictacles" yet "failing to think critically about their own salacious consumption of Latinadad," as a cautionary tale for the queer performer (85). Takemoto uses Ibarra's experience leading up to the creation of *Ecdysis* in order to fulfill her proposal to "explore the artistic potentialities of queer failure and learn new ways to fail better," while remaining "vigilant in reminding ourselves that it certainly does matter who and what is being done (or undone) when we endeavor to queer failure and fail as queers" (88). Takemoto sets the stage for analyzing *Spic Ecdysis* by producing an initial inquiry on the series and proposing to think about queer failure.

Considering the important contributions surrounding Ibarra's performances, and more specifically the two most recent contributions from Ramos and Takemoto, I build on that scholarship by focusing on the specters of *Latinidad* in Ibarra's visceral series. While food indeed creates visceral reactions, I argue that the rhetoric surrounding fear and swarms makes way for *cucarachas* as a haunting extension of the visceral Ramos discusses. Accordingly, I use hauntology to build on the visceral aspects of Ibarra's performance, pivoting away from Ramos' proposed gustatory aesthetics; in order to position the specter of *Latinidad* present in the cracks of *cucaracha* aesthetics. As a result, this work positions itself alongside Ramos' gustatory aesthetics and use Takemoto's inquiry as a starting point for *Spic Ecdysis*.

A review of Ibarra's work is helpful to think about *Spic Ecdysis* as more than a photographic series but as a personal challenge for Ibarra to "shed" her performances, her feelings, and to follow the ghost of *Latinidad*. Next, I analyze the use of *cucaracha* aesthetics in the book covers of Oscar Zeta Acosta's *The Revolt of the Cockroach People*, in order to contrast it to Ibarra's use of *cucaracha* aesthetics. At the same time, I discuss the haunting specter found in both instances.

Navigating Metaphors and *Cucaracha* Aesthetics in a Latinx Context

In his book, *Brown Tide Rising*, Santa Ana proposes that contesting claims about immigrants, Latinos, and people of color in discourse is an important way to transform such discourse and its negative entailments. For example, he argues for the strong potential of recoding racism as a disease, especially as "cancer." However, while dominant power structures constantly use metaphors to build narratives of Latinxs, as Santa Ana and Beltran showed, varying metaphors can also push back. For example, in a similar way to how activists re-politicized the term "Chicano" in the 1960s, queer Chicanos reclaimed the terms "joto" and "jotería." Similarly, while directly contrasting Santa Ana's proposed rejection of metaphors he deemed negative, both Acosta and Ibarra find a utility in appropriating the image of *cucarachas* as a metaphor.

While he refrains from discussing any kind of ecdysis, Acosta's 1973 Chicano novel, *The Revolt of the Cockroach People*, is an early example of *cucaracha* aesthetics operating in a Latinx context. The novel is a semi-autobiographical, fictionalized account of the August 29, 1970, Chicano Moratorium, a mass protest of the Vietnam War. As

Christina Leon and Joshua Guzman elaborate in "Lingering Latinidad," a presentation at The Center for Latino Policy and Research at Berkeley, Acosta's title and its references to "cockroaches" alludes to a metaphor of undesirable people living in the United States at the pinnacle of social unrest. While the cockroach people might be unwanted, they exert a constant presence nonetheless, a nuisance to normativity and its white protocols.

Acosta was an attorney, politician, novelist and activist in the Chicano Movement and used the cockroach metaphor as a rallying cry of revolution, one based on the idea that that demographic numbers translating to activist change. However, Acosta's perspective engenders a particular masculinity that creates tension between the individual and the collective. This remains an overbearing limitation in Acosta's use of the metaphor. However, a more interesting aspect of Acosta's cucaracha aesthetic goes beyond the purpose of the book and observes the unintended ecdysis occurring in the covers of his book's first and second edition.

Now, despite the absence of ecdysis in the novel itself, *The Revolt of the Cockroach People* does showcase an implicit instance of ecdysis. However, one must analyze the cover of the novel to identify this. To explain further, there are two different editions of the novel (Figure 1). First, the 1973 edition displays a large close-up of a cockroach that consumes more than half of the front-cover. Considering the traditional Western reaction to cockroaches, any librarian could infer that the presence of a highly detailed green-and-brown drawing of a cockroach in the front cover of a book would repulse the average reader. Unsurprisingly, they changed the cover. To compare, the

updated 1989 edition eliminated the giant cockroach completely, deciding to go instead for a simple drawing of individuals dancing on buildings.

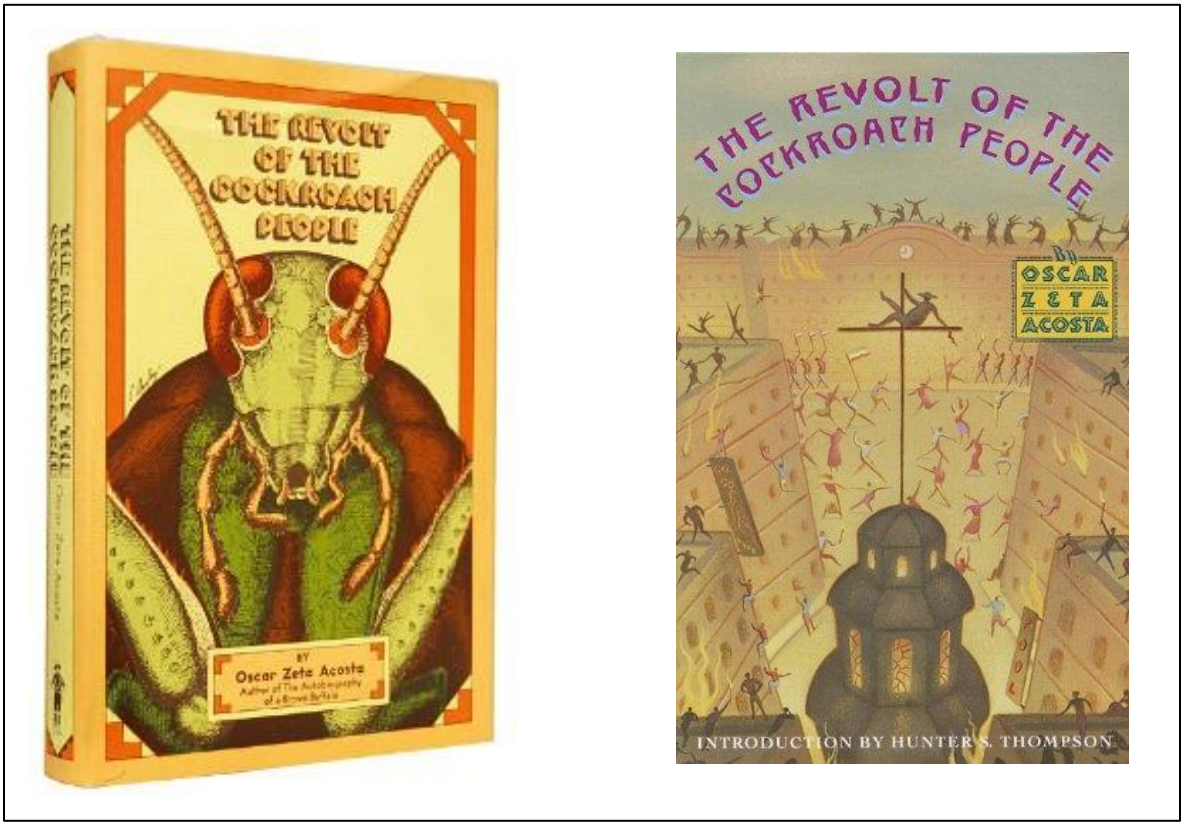

Figure 1: Covers of Oscar Zeta Acosta's The Revolt of the Cockroach People. Straight Arrow Press published the first edition (left) in 1973. Vintage published the second edition (right) in 1989.

While at first glance the 1989 edition suppresses any instance of cockroaches, let alone ecdysis, the silhouettes of the miniature individuals accumulate in the cover of the book and appear to overwhelm the building they dance upon. For this reason, the drawing in the front cover of the second edition indeed represents a subtle, yet visible, image that depicts an infestation. With over fifty small figures packed into the cover, the cockroach

infestation becomes apparent to sharp readers. After all, an image does not require an obvious drawing of a cockroach to instill, and maintain, a clear *cucaracha* aesthetic that circumvents the subjectivity of the reader. In the end, the ecdysis of Acosta's book covers from one edition to the other, illustrates the inability for publishers to create a meaningful change in the book's appeal—whether on purpose or not. Despite the transformation of the novel's covers, the book continues to resemble a *cucaracha* aesthetic like it did before.

It must be noted that Acosta disappeared in the 1970s and that he had no say whatsoever in the cover of the second edition. Contrasting Acosta's unintended instance of ecdysis, Ibarra's use of cucaracha *aesthetics* details her relationship to dominant structures of power and her own trajectory as a performer. Not so much searching for an image or metaphor of revolutionary consequences, Ibarra's activism is displayed in the acceptance of an identity viewed as an infestation. In one photograph in the series, Ibarra lays next to her skin on a pool (Figure 3). By quite literally floating on water, an image Santa Ana explains maintains the most popular metaphor in his studies, Ibarra's ecdysis acknowledges the relationship to dominant power structures and uses the visceral of the *cucaracha* to disgust, to discomfort, to revolt and remain afloat.

Observing Acosta's novel and its covers as an example of *cucaracha* aesthetics and an, perhaps unintended, instance of ecdysis, offers insight into the possibilities of utilizing *cucaracha* aesthetics and the concept of ecdysis to think about the ghost present in Ibarra's photographic series. Ibarra best illustrates the motivation behind the *Spic Ecdysis* series in a Tumblr post explaining:

> When a cockroach changes during adolescence through ecdysis, it removes its exterior casing to fashion a new self that only ends up resembling the old. Aren't Latinidad and spichood similarly fucked - the fuckedness of always already being the same or of resemblance in repetition? Even when I attempt to reassemble new skin, sick of my spic casings, I can only discard and abandon the carcass; I'm stuck. My new being through ecdysis remains within "the order of the same." (Ibarra 2014)

Alongside the brief explanation, the post contains a Friedrich Nietzsche quotation, "…being is an empty fiction" with an "<3." Additionally, the Tumblr post includes a YouTube video of an American cockroach's ecdysis, six images from the series depicting Ibarra's ecdysis, and an image of a cockroach laying next to the remnants of its old, empty exoskeleton.

Figure 2: Photograph from Ibarra's series titled "Leaves." Courtesy of her Tumblr page http://naftaputa.tumblr.com/post/81334908311/ibarra-xandra-ecdysis-the-molting-of-a

Using the Tumblr post as a backdrop to understand the motivation of the series, Ibarra's theorizations of existence and race must be studied. First, the quotation present in Ibarra's post refers to Nietzsche's thoughts on the concept of becoming. Nietzsche wrote that Heraclitus, who said that nothing in this world is constant except change and becoming, "will remain eternally right with his assertion that being is an empty fiction" (2). In other words, the process of becoming does not produce entities of being. As such, entities of being are falsely conceptualized fabrications, paralleling Ibarra's' notion of the empty exoskeleton.

Figure 3: Photograph from Ibarra's series titled "Swimming Pool." Courtesy of her Tumblr page http://naftaputa.tumblr.com/post/81334908311/ibarra-xandra-ecdysis-the-molting-of-a

In addition to the notion's self-reflection, theorizations of race using Ibarra's ecdysis are asserted through the various photographs. One critical example is the photo that depicts Ibarra's exoskeleton as a costume reminiscent of "The Lady in the Tutti-Fruitti Hat," Carmen Miranda (Figure 2). Supine in a backyard, Ibarra lies on a bed of fallen leaves and overgrowth that fill the majority of the photograph. On the right there is a fence and on the other side of the fence there is patio furniture and a clean yard. To the Ibarra's right is the exuviae, which bursts with color in the dull brown backdrop of the dead leaves. The costume consists of three parts: a green-and-pink peacock-feathered headgear; a lime-green crop top with pink ruffled sleeves; and an orange, pink, and lime-green ruffled dress. The colorful ensemble extends to Ibarra's pink open cup bra, nipple covers, and underwear.

In this instance of ecdysis, Ibarra displays the inability to escape—or shed—the imagery, the past, and the ramifications of Carmen Miranda's legacy. Miranda was a Brazilian samba singer, dancer, Broadway actress, and film star that shined from the 1930s to the 1950s. Iconized by wearing fruit on her head, Miranda became one of the first women of Latin American descent to break into United States mainstream culture. During an era when audiences in the United States found themselves fascinated by the foreign and tropicalist tropes of "heat, violence, passion, and spice," talents like Miranda developed into desired representations of Latinas (Beltran 10). As a part of the early creations of *Latinidad* in the United States, Miranda's presence makes her a skin, a cuticle, for Ibarra to shed. The *suciedad* of the image, lying on leaves, highlights the ability for Ibarra to use her ecdysis in order to contrast the dominant narrative of

cleanliness. However, even after she molts the flashy, tropical outfit, Ibarra—as a performer, as a Latinx—cannot reconfigure the far-reaching complications on her body left by the promotion of Miranda as nothing more than a singing and dancing tropical body. After all, the over-the-top representation Hollywood forced Miranda to create continues to shape the expectations of Latinxs. Thus, it makes sense that Ibarra's alias, La Chica Boom, dedicates itself to exploding these stereotypes, perhaps because Ibarra cannot shed them from her body.

However, what the series similarly illuminates is the specter of *Latinidad* working in space before, between, and after the molting process. In the process of ecdysis, Ibarra not only acknowledges her inability to shed the "fuckedness" of it all—her sexuality, her race, her undesirableness—but helps highlight how the specter of *Latinidad* continues to haunt Ibarra throughout ecdysis. Consequently, while the ecdysis of Ibarra may shed—pun intended—light into her positionality with regards to capitalistic U.S. power structures, following the specter of *Latinidad* helps unpack the continued haunting that cannot be discarded and haunts the state of sameness.

After looking at Ibarra's use of ecdysis to theorize the self and race, shedding a light on the ways Ibarra conceptualizes ecdysis to maneuver through sexuality is necessary. Ibarra's Tumblr post mentioned above only presents a short snapshot of a larger project. Ibarra's complete exhibition, titled *Ecdysis: The Molting of a Cucarachica*, features documentation of Ibarra's post-2012 work, in which she attempted to leave the La Chica Boom era of her art career behind and morph into something new with performance photography, video, and original interactive works. Looking back at the

costumes in *Spic Ecdysis*, each ensemble in the series derives from costumes of Ibarra's previous performance as her burlesque alias La Chica Boom. Additionally, Ibarra's *Spic Ecdysis* focuses on her underlying desire to shed her identity as La Chica Boom. In a Skype interview with Caitlin Donohue of 48 Hills, Ibarra reveals:

> Since my "Fuck My Life" show in 2012 I've been obsessed with the idea of molting. I was like, I'm over La Chica Boom and now I'm just going to be a roach lady. […] A roach molts its exoskeleton and it looks exactly the fucking same. I was like huh, that feels exactly like my motherfucking life. La Chica Boom is the only way that I'm known. I can never leave her because any time I get invited to perform internationally, or even here in the US, I always have to perform La Chica Boom. They just want to see me do the spictacles. (Donohue 2015)

This desire to shed her skin derives from Ibarra's international career of parodying micro-aggressions through her "spictacles" of hyper-racialized performance pieces that blasts apart notions of respectability associated with femininity, sexuality, and *Latinidad*.

For example, a video of La Chica Boom in *Spictacle II: Tortillera* plays in the exhibition. The video features a woman in a traditional Mexican dress who dances for the camera while flipping tortillas. A *tortillera* is a person who makes and sells tortillas, in addition to being slang for a lesbian. Using layers of her own undergarments, the woman makes a taco with black lingerie and another with Mexican flag underwear. The woman strips further to reveal a homemade strap-on a with a Tapatío hot sauce bottle, rebranded Tapatía, used to cover the inedible tacos. By including this video, the exhibition

showcases the potential for layers of skins. For Ibarra, the first layer is the character of La Chica Boom in this vignette—as a paradoxical *tortillera*. The second is the stereotypical representation of a Mexican woman that La Chica Boom attempts to blow up. These layers of skin highlight the different methods Ibarra can use to shed or explode old skins. Peeling each skin highlights the way ecdysis can empower individuals in navigating their relationship with power structures. The visceral of the cockroach in its abjection, disgust, invisibility, hypervisibility, and infestation, along with its state of presumed metamorphosis displays Ibarra' ambivalence in the molting process.

A ghost, Avery Gordon reminds us, "gives notice not only to itself but also to what it represents" (63). In the context of the haunting process of molting, ecdysis comes to represent not merely the identity of Ibarra, but all the undesirables relegated to the dustbin of history yet still eerily present as ghostly echoes of a past not entirely forgotten to those in the present—Ibarra, DACA recipients, (un)authorized immigrants. If, as Gordon suggests, "haunting is the sociality of living with ghosts," then perhaps what Acosta's book covers, and Ibarra's use of cockroaches offers us is understanding that the ghost gradually define this new sociality for both of them—and us. I will clarify, by no means to I want to associate the cockroach with the specter of *Latinidad*—they are not the same. The cockroach is what we find, in the cracks, in the shadows, when we listen and follow the ghost. Maintaining Derrida's perspective of hauntology means that the term hauntology is the presence/present of the past; history as something both dead and returned to life, a state more complex and less certain than Being, but still capable of a profound influence. Hence, the history, the connotations, the presumed state of change,

the haunting of *Latinidad* brings us to the cockroach as a continued reminder of the ghost that haunts us. Despite the years in-between Acosta's and Ibarra's use of the cockroach—as a political tool of identity—the specter of *Latinidad* maintains its presence in the undesirableness.

Conclusion

Almost a year ago in College Station, Texas, on the staircase of Texas A&M University's anthropology building laid a supine cockroach, untouched, for two weeks. After a student's initial miniature paper shrine for the cockroach, one that read "RIP Rosie Roach," the memorial began to grow in the following days. Not before long, money, offerings, candles—even a *Virgen de Guadalupe* candle—surrounded Rosie the Roach to the point that the memorial now encompassed the entire corner of the staircase. Despite being picked up by Buzzfeed, Mashable, and Dailydot, no one is quite sure who took part in this performance before the cockroach was cremated on December 17, 2015. Nonetheless, instances such as this stairway cockroach memorial represent the potential inquires to be made where *cucaracha* aesthetics and ecdysis can be utilized by individuals, in this case students, ones who may be potential Latinxs trekking through their final examinations in a predominantly white institution, to think about their relationships to the dominant structures of power. And instead of cleaning *lo sucio* from the staircase, students infested it with an accumulation of *cucaracha* aesthetics.

One of the takeaways of Ibarra's series is the idea to slow down the political, to dwell with questions and impasses, and to do so with pleasure. After looking at early

formulations of *cucaracha* aesthetics, examining Ibarra's *Spic Ecdysis* and her use of ecdysis in other works, it is clear that Ibarra is formulating ways to use the concept of ecdysis to theorize existence, sexuality, and *Latinidad*. As a result, Ibarra's usage of ecdysis in her works and theorizations allows her to engage and survive in a society that predetermines the fate of an undesired pest. While ecdysis will always result in appearing the same as before, this process does help navigate one's understanding of how to survive by continuously shedding, continuously molting a racialized sexualized existence. Ibarra's *Spic Ecdysis* provides an essential opening to further inquiry on the conceptualization surrounding ecdysis as a strategy of survival—one that helps us understand its haunting act of sameness.

This chapter broadened the connotation of the haunting to include the historicized mixture of visual representations of bodies—in this case Ibarra's—hailed by the specter of *Latinidad* and thrust into the drama of becoming and molting. Moving forward, we are working with an idea of hauntology that is founded upon the historical politics of *Latinidad* in the United States which structured the phenomenal, imaginative, and performative conditions of possibility for a queer, gendered, brown body. Therefore, this performative hauntology, one in which the bodies at the center of the spectacle—or in Ibarra's case, *spictacle*—forced to enact the qualities of the unwanted, dirty, pests, is elucidated through Ibarra's photo series in her attempt to molt her skin, her haunting, her *Latinidad*.

CHAPTER 3: REACTIONS TO A GENDERED HAUNTING IN CIUDAD JUÁREZ

On August 28, 2013, the Route 4 bus in Ciudad Juárez made its way through the city's streets. The bus was a repurposed American school bus, painted a stark white color to mask the familiar yellow. That morning, as it did every morning, it shuffled passengers from the town's ramshackled center to a lower-middle class residential neighborhood. Among the riders was *Diana*: a petite, middle-aged blonde woman with her hair pulled back under a baseball cap. She sat in the back, ready. As the bus reached its final stop, *Diana* slowly moved towards her prey. She walked up the aisle, pulled a pistol out of her pocket, placed the cold metal of the gun barrel against the bus driver's temple, and pulled the trigger. One shot. A clean kill.

And then she was gone. No one saw how she escaped. However, the next day, she killed again. *Diana* picked the same bus route, same method, same ball cap, same victim. This time, she whispered in the driver's ear before pulling the trigger. Two shots, to be safe, before she fled again. The kill would be her last. But it would not be the last time she made her presence known. To make sure her message was heard loud and clear, she shared her story—and her motive—with *La Polaka*, a local news website, a few days later. She declared that the killings were an act of revenge on behalf the women of Juárez for the plague of sexual violence committed by the city's bus drivers:

> You think that because we are women we are weak, and that may be true but only up to a point, because even though we have nobody to defend us and we have to work long hours until late into the night to earn a living for our families, we can

> no longer be silent in the face of these acts that enrage us . . . although a lot of people know about the things we've suffered, nobody defends us nor does anything to protect us . . . I am an instrument to avenge several women who appear weak, but in reality we are brave.[3]

She signed the letter "*Diana, la cazadora de choferes*," which translates to Diana, the huntress of bus drivers. The name is borrowed from Diana, the Roman goddess of hunting and patron goddess of women. The vigilante's real identity remains a mystery. However, the women of Juárez immediately took to *Diana*'s story. Rightfully so, as the glut of violence against women continues to be ignored by local authorities. As one woman interviewed for a story about *Diana* put it: "Perhaps they will realize that it is not so easy to abuse women now" (Tuckman 2013).

Diana—and what she teaches us about haunting notions of gender and victimhood—warrants our attention. She stands as a lone vigilante in a city where more than 1,400 women and girls were murdered in the two decades before she stepped onto that first bus (Kilpatrick 2013). In 2010, for instance, the city experienced more than 3,000 total homicides (Kilpatrick 2013). And in the period between 2008 and 2013, just before *Diana*'s killings, more than 211 women and girls in Ciudad Juárez went missing (Kilpatrick 2013). The majority of the victims were between 14 and 18 years old and are thought to have been "targeted as 'killable subjects' due to their gender and class" (Kilpatrick 2013).

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[3] Translated from the original Spanish.

These figures loom large over the mythos that surrounds *Diana*. They also raise questions about the outsized amount of attention paid by the authorities to her two acts of violence. Since feminicides became synonymous with the city in the early 1990s, many have criticized the failure of law enforcement and government officials to properly investigate the pandemic of violence (Tuckman 2013). As Oscar Maynez, a former criminologist for the Mexican government put it: "First, they denied the problem. Then they played it down, and finally, they blamed the victims' lifestyle and their families" (Herrera 2013). Many have cried out that officials are more interested in masking the murders of these women and protecting the reputation of a city than actually solving the crimes (Kilpatrick 2013). Meanwhile, the city sprang into action after "the huntress" sought her revenge. For months, plainclothes police officers rode the city's buses, armed with a sketch of *Diana* in an attempt to catch her. The city shut down dozens of bus routes it believed she might target, leaving thousands of citizens stranded with no way to get to work.

But *Diana*'s significance goes beyond these statistics. As explained in my first chapter, *Diana*'s story fits in the lineage of work that interrogates the way women challenge traditional notions of *Mexicanidad*. However, *Diana* and her narrative are not exclusively tied to *Mexicanidad* as she represents a microcosm for the intersection of gender, class, and power that haunts women in Mexico, the United States, and Latin America. As Butler points out, "[w]e might think of war as dividing populations into those who are grievable and those who are not" (*Frames* 38), and this insight applies not only to wars between nation-states but to class and gender as seen in Juárez. The

deterritorial nature of *Latinidad* thus allows a theorization of hauntology to expand beyond States and borders in ways *Mexicanidad* cannot. The specter of *Latinidad* present in *Diana*'s narrative highlights the expansive reach of *Latinidad* beyond Mexico and the U.S. border through *mortificación*.

Mortificación, or la *mortificación*, is a term used by middle- and older-generation Spanish-speaking people to refer to "mortification," or troubles that disturb their well-being and peace of mind (Korta 57). Alvin Korta describes the intentionality of consciousness of the emotion called *mortificación* as the experience of being mortified. Korta writes, "the consciousness of *mortificación* is experienced in the consciousness of body and in social interaction, what the phenomenologists call intersubjectivity" (57). *Mortificación* and the ha(u)nting feeling of living a city that claims to have been stabilized but is still plagued by economic inequality and limited opportunities leaves women at the interactions of class and race feeling ha(u)unted (Kilpatrick 2013). Indeed, Diana—the myth or the real woman—serves as a representative figure for two "ongoing crises" in Juárez, Mexico, the U.S., and Latin America: governmental indifference and gender-based violence (Kilpatrick 2013). These two crises embody the specter of *Latinidad*.

The story of *Diana*, the history that preceded her, and the subsequent international news coverage requires a lot of unpacking. To do so, and to present *Diana* as a case study of the consequence and result of the h(a)unted, I turn to Derrida. Derrida articulates, the act of the specter's becoming manifests through the confluence of three constitutive

elements: mourning, voice, and work. In this chapter, I will look at theorizations of mourning.

Derrida writes how mourning, "consists always in attempting to ontologize remains, to make them present, in the first place by identifying the bodily remains and by localizing the dead" (9). The work of mourning requires one to know "who is buried where," however, Derrida urges, "it is necessary (to know—to make certain) that, in what remains of him, he remain there. Let him stay there and move no more!" (9). The notions of "identifying the bodily remains" and "localizing the dead" become pertinent in the context of Juárez where women disappear, where bodies are never identified, let alone found.

In this chapter, I attempt to connect experiences of being mortified to phenomenology with Derrida's element of mourning in mind. Working with these two concepts in the backdrop of the sociopolitical events occurring in Juárez allows us to see the h(a)unting of *Diana*. In making these connections, I want to uncover the differing possibilities that a hauntology of *Latinidad* offers. While *Diana* highlights how the specters of *Latinidad* linger after death, she also illuminates the complicated gendered roles and policies that impact *Latinidad*.

With this in mind, I seek to answer the question: How does the reaction of *Diana, la cazadora de choferes* and her narrative challenge cultural notions of gender and victimhood as a specter of *Latinidad*? To examine this phenomenon, a few other questions guide this chapter. First, how does media represent the case of *Diana*? And second, what are the implications of this response to the advancement of the fight against

feminicide? In this chapter I will show how *Diana, la cazadora de choferes* offers empowerment and a counter-narrative about the violence against women. Instead of collapsing under the weight of the haunting, women use the haunting notion of the specter of *Latinidad* for power. *Diana*'s story offers an embodiment of a lingering, *Latinidad* birthed and cultivated in a city where specters haunt. The first section of this chapter lays out my approach, definitions, and the story behind *Diana*'s name; the second section contextualizes the social and political setting of Ciudad Juárez; the final section positions *Diana* in a lineage activism and the media's portrayal of her. Finally, I end by positioning *Diana* as a lingering and haunting embodiment of *Latinidad* with my analysis of *mortificación* and Derrida's mourning in mind.

Unlike the previous chapter, I will put forth a greater historical and rhetorical emphasis in the methodology of this chapter. While there are a lot of performative aspects of *Diana* to examine, staying true to my phonologically guided mixed-methodology, I wanted to write a chapter focused on historical and policy-driven analysis and some rhetorical criticism. Moreover, I want to borrow Sarah Radcliffe's (2015) approach in discussing Tsáchila and Kichwa women's everyday lives. Similarly, I want to uncover the obstacles that impact the everyday lives of the women in Juárez, the social discrimination that they experience, and the barriers that impede women from being fully active citizens. While it would be an over-generalization to imply that all women in Juárez face these obstacles, the women at the margins of society often face these problems. Similarly, I want to utilize Paul Rabinow and Nikolas Rose's (2006) examination of Giorgio Agamben's idea of sovereignty in the capacity of the sovereign

State to establish the state of exception. Searching for a more nuanced account of power, and of sovereign power, "to analyse contemporary rationalities and technologies of biopolitics," Rabinow and Nikolas argue:

> the excessive form in which this power is exercised, for example in spectacular public executions and the elaborate rituals of the courtroom, seeks to compensate for its sporadic nature. Sovereignty, in this sense, is precisely a diagram of a totalized and singular form of power not a description of its implementation. (202)

The rule of law, of lack thereof, in Ciudad Juárez creates a sensitive space for women and girls who find themselves at the margins of society.

Noting that El Paso was the largest dumping ground for registered sex offenders in the country, Gaspar de Alba asks, "Why are the Juárez women being killed the way they are being killed? (Gaspar de Alba 76). The way women and girls are being killed is an important point because we must understand that these crimes are more than mere murder—they are ritual acts of pure and unadulterated hatred and brutality toward the poor brown female body. In "Femicide: Sexist Terrorism against Women," Caputi and Diana E. H. Russell explain the many expressions of violent misogyny that can result in femicide (1992). Femicide is on the extreme end of a continuum of anti-female terror that includes a wide variety of verbal and physical abuse, such as rape, torture, sexual slavery, incestuous and extrafamilial child sexual abuse, physical and emotional battery, genital mutilation, and more. Whenever these forms of terrorism result in death, they become femicides.

Caputi and Russell's rubric for understanding the wide parameters of what constitutes femicide in a patriarchal society helps underscore one fact that whether the victims in Juárez died at the hands of serial killers, sadistic policemen, or husbands and boyfriends—they are all victims of femicide. To disregard this is to deny that all of these crimes are forms of sexual terrorism against women which resulted in their deaths (Caputi and Russell 1992). Building on this definition and tackling the ethics of representing feminicide victims in Ciudad Juárez, Driver (2015) makes a distinction between the words "femicide," the murder of girls or women, and "feminicide," murder as a gender-driven event. Essentially, "Women are killed for being women, and they are victims of masculine violence because they are women. It is a crime of hate against the female gender. These are crimes of power" (Driver 98) Continuing with Driver's key distinction; this chapter discusses "feminicide" and only refers to "femicide" if quoting directly from someone else.

Diana: the myth, the goddess, and the story behind the Huntress

Long before she made her mark on Juárez, Diana was a famous Roman goddess known for her sportsmanship and also for being the goddess of chastity. Diana, the Hunter is the goddess of women and childbirth who, like many other Roman gods, acts out of basic human feelings: rage and revenge. Tobias Fincher-Hansen and Birte Poulsen (2009) provide a background on this goddess. The daughter of Leto and Zeus, Diana was "the twin sister of Apollo" and balanced traditionally feminine roles of childbearing with traditionally masculine traits like a love of hunting and outdoorsman-ship (Finhcer-

Hansen & Poulsen 11). Diana was known for her incredible hunting skills, and she would use her power to attack any man, god or mortal, that would assault her. Although her hunting skills may seem like retaliation initially, they serve to create a challenge to a patriarchal culture that tells women—then and today—that they should be submissive to men. So, when Diana's chastity is challenged, something that sets her apart from the other gods and goddesses, she fights back, sending a larger, societal message that speaks to sexual violence across a number of cultures.

Centuries later, Diana arrives to Mexico. However, this time, Diana was visually represented as a statue in Mexico City, the country's capital. Claire F. Fox (2001) explains how a bronze statue of Diana was placed in El Paseo de la Reforma, a large public square. Initially, Diana was not readily accepted when she was first installed at the entrance to Chapultepec park in 1942. Her original form provoked an immediate outcry from the Legion of Decency who feared for "the morals of gawking teen-age boys" (McClintock 1992). The 1-ton bronze Diana was also reportedly to have offended the wife of former President Manuel Avila Camacho. The controversy subsided when the sculptor, the late Juan F. Olaguibel Rosenzweig, agreed to dress his most famous work in a metal bra and miniskirt. However, the metal clothing was removed in 1967.

Today, Diana is depicted nude, pulling back on a bow and arrow, and amid the hunt. Although the location of this statue may isolate the general Mexican public, the physical representation of Diana establishes her as a common citizen. The statue's creators sought to envision a nationalist symbol to unite the Mexican people (Fox 2001). While Diana is depicted as a strong, Mexican woman, the artists still chose to craft a

statue of a nude woman, sexualizing the representation of a goddess so eager to fight against the patriarchy. This physical depiction of Diana, although uncommon to Mexican culture, is embodied in a woman who would look more familiar to a Mexican audience while still ringing true to many of the elements found in the original story of this goddess. Although the capital of Mexico has a statue of Diana as one of its landmarks, Juárez, the scene of a new Diana, is still familiar with the story. Additionally, there is a replica of Dian's statue outside a restaurant in Juárez. She's muscular, strong, holding a bow with her arm stretched back, about to shoot. This narrative of a feminist goddess who actively acts out in anger against an oppressive patriarchy found its way into a city that soon eagerly worshiped what the rest of the world would call a criminal.

The Local Haunting of National Repercussions

Multiple social and economic forces come together to haunt those in Ciudad Juárez. To understand what is happening in the region—or matter nationally and internationally—one must examine and analyze transnational behavior locally. Analyzing these local views provides a clearer explanation of larger, transnational, regional perceptions.

While politicians and media pundits alike blame the miserable state of affairs in Mexico on corruption and drugs—this is an incomplete picture. They argue that with access to U.S. markets through North American Free Trade Agreement (NAFTA), any further struggles remain Mexicans' and the government's fault. However, this picture blurs the numerous ways agreements such as NAFTA makeup part of the problem and

not the solution. Maneuvering from a macro to micro perspective brings into perspective a more nuanced understanding of the relationship between socioeconomic systems that contribute to and depend on the subordination of poor communities and gender violence. This background provides a crucial backdrop to understand the predicament in Ciudad Juárez that lead to *Diana*'s rise.

To address the "root causes" of feminicide, we must look beyond the city limits of Ciudad Juárez and realize how the international neoliberal establishment pillages much of the world and in the name of "free markets" and "free trade." The global economic crisis in the 70s hit Mexico hard and resulted in increasingly large nationalizations of failing private firms as a way of pacifying the working class. Because New York investment banks funded these state-owned companies with loans, Mexico's foreign debt skyrocketed from $6.8 billion to $58 billion between 1972 and 1982 (Fajul and Fraser 2003). This situation only deteriorated when the Washington Consensus became imposed on Mexico with Federal Reserve Chairman Paul Volcker's policy of increasing the interest rate to astronomical levels in the late 70s and early 80s, a U.S. recession that decreased demand for Mexican products, and a lowering of oil prices (Harvey 2005).

Working on a remedy, Mexico devalued the peso by 78 percent in February 1982 and declared bankruptcy in August while asking the U.S. for emergency aid. Trying to fight capital outflow, President Lopez Portillo, in his last address to the nation on September 1, 1982, announced the nationalization of Mexican banks (Harvey 2005). With the business class disapproving of this action, in only a few months, voters put De

La Madrid into the office of the Mexican presidency. De La Madrid would implement the desired policies of the business class both in Mexico and around the world.

In 1984, the Mexican government received a loan from the IMF, which mandated that Mexico launch a massive structural adjustment program for the economy (Harvey 2005). The result was a privatization of public assets, budgetary restraint, financial liberalization, the reduction of trade barriers, and other like-minded reforms. Consequently, between 1983 and 1988, per capita income fell at a rate of about 5 percent per year and the value of workers' real wages fell between 40 to 50 percent (Fajul and Fraser 2003). Public spending in Mexico City on basic services such as water, transportation, health, and garbage collection fell drastically as the crime rate increased to levels unheard of. In 1989, foreign investment was liberalized, allowing for majority foreign ownership; and in 1990, the banks were re-privatized. The year 1993 brought about the liberalization of financial services so that by 2000 foreigners owned 24 out of 30 banks (Fajul and Fraser 2003).

Hiding the negative impacts, $91 billion flowed into the country from 1990 to 1993. Nonetheless, growth slowed down in 1992 as questions arose regarding a dependence on foreign funds. In 1994, a rise in U.S. interest rates combined with political instability convinced foreign investors to start pulling out their money that lead to the 1995 peso crisis, which reduced GDP by 6.2 percent and wages by 25 percent (Fajul and Fraser 2003). In the face of this crisis, Mexican-owned businesses and banks were compelled to sell off their operations to foreign—often U.S.—investors.

US capital eventually came to dominate Mexico's increasingly export-oriented economy. The percentage of exports by multinationals increased from 56.5 in 1993 to 64.2 in 1998, meaning that foreign investors, not Mexicans, profited from Mexican labor. In 2003, a report by the Carnegie Endowment for International Peace was released on the tenth anniversary of NAFTA. It found that:

- 30 percent of all jobs created in the *maquiladora* sector have been lost as company operations have since moved to lower-wage countries such as China.
- Real wages in Mexico are lower than they were when NAFTA first took effect.
- Income disparity has grown drastically, with the top 10 percent of households having increased its share of the national income while the remaining 90 percent has lost its share or has seen no change at all.

The neoliberal era in Mexico created a gilded age for the wealthy while proliferating the vulnerability of people on the margins of society—like the women of Juárez. Ultimately, neoliberalism resulted in many of Mexico's problems that manifest themselves in the hot topics of today: immigration, the drug war, and feminicide.

However, this phenomenon does not begin at the factory—women enter the maquiladoras as vulnerable workers already (Gaspar de Alba 2015). It must be noted, a relationship between systematic violence against women and socioeconomic structures exists. The *maquiladoras* in Ciudad Juárez exemplify the relationship between systematic violence against women and the changes in the social environment of the city that have allowed such violence to occur (Arriola 2015). The rapid industrialization produced by Mexico's intense participation in the global economy entrenched many changes along

Mexico's border, and especially in Ciudad Juárez. Juárez, like many other border towns affected by NAFTA, may have factories and cheap jobs, but such employment failed to enhance lives of the working class; instead, hostility against the poor working women—who form the majority of those employed by the maquiladoras—intensified (Arriola 2015). As a result, varying processes devalue, and exploit working women and then deny them meaningful recourse in working in maquiladoras. Multinational corporations come into Mexico, lease large plots of land, often run their factories twenty-four hours a day, pay no taxes, and do very little to ensure that the workers they employ will have a roof over their heads, beds to sleep in, and enough money to feed their families. The claims of workers are inhibited by trade privileges and legal protections afforded foreign investors on the one hand and, on the other, by the destruction of rights as a function of the labyrinth processes of NAFTA's labor side accords.

Multinational corporations and the Mexican state disregard the health, safety, and security needs of the Mexican women and girls who work in the maquiladoras. When gender abuse and violence, corporate power and indifference, and government acquiescence come together in the city of Juárez, they produce an environment hostile to women and hospitable to the rise of maquiladora murders. When grand nationalistic policies manifest, the forensic capacity remains limited proliferating immunity for perpetrators (Skrapec 2015). At the same time, the degree to which the reality of the murders remained hidden from view continues to perplex anyone (Maldonado 2015).

Mexicans, scholars, critics, and more all maintain notions of toxic masculinity regarding Mexican men and the implications of said masculinity. Stevens (1973) argues

that mens' undesirable qualities often stem from the trait of aggressiveness manifests as physical force. Englander, Yanez, and Barney (2012) assert how the male performs negative behavior through his body and through their ability to use physicality for dominance. Typically, attributed activities include sexual episodes, alcohol consumption, dare-devil behavior, fights and domestic abuse. In fact, domestic abuse remains such a common characteristic of machismo that when people "will often point out that he does not beat his wife and, therefore, he isn't a macho." (Englander, Yanez, and Barney 68).

Peña (1991) observes working class uses of machismo in his ethnographic study of Mexican men working on farms near the Mexican-American border. He concluded that for low-income Mexican men in the border sex becomes a way to manipulate and control women, punishing the woman for betraying her partner and that the cultural expectation of machismo often causes women to be sexually exploited. However, the idea of sexual exploitation and conquest caused women to be handed gender roles of their own. Specifically, women are held the standard of marianismo, expectations, stemming from the story of the Virgin Mary, celebrate maternalism and motherhood. Marianismo plays a key role in developing sexual activities and expectations of many Mexican women. O'Sullivan et al. (1999) argues that marianismo asks women to remain silent about sexual activity or their sex lives, creating a cycle where Latin American woman are constantly shamed. Therefore, when women do speak out about sexual activity or sexual assault, they are often ostracized with no clear mechanism available to welcome them back into society.

However, the feminicide in Juárez cannot be derived from overgeneralized ideas of machismo and marianismo. I follow others in arguing that the traditional machista—or marianista—stereotypes are inappropriate for describing the multiple and changing meanings of contemporary Mexican masculinity(ies) and femininity(ies) (Gutmann 2007). Therefore, this chapter follows Matthew Gutmann's assertion that we must understand gender identities as historical constructions shaped by changing political, social, cultural, and economic conditions. We cannot only blame machismo, or marianismo, the same way we cannot only blame the consequences of NAFTA. Everything builds on each other.

Foucault defines resistance in relation to power maintaining that the two exist concurrently while noting that "there is a plurality of resistances" (Foucault 96). In other words, an individual can take action in different forms of resistance in public and private spheres. For example, the Mothers of the Plaza de Mayo in Argentina highlight how women used motherhood as a platform to address social justice issues (Chant 11). However, sustaining meaningful activism in Juárez remains difficult (Staudt and Coronado 2015; Monárrez-Fragoso 2015; Rojas 2015). Threats from drug cartels as well as the state, a state that uses Mexican constitutional provisions to inhibit foreigners from acting in solidarity with Mexican citizens, continuously undermine organizing efforts. These contributions illuminate the tensions among various nongovernmental organizations. Some organizations have access to high-level meetings, where they examine the phenomenon of the feminicides. At the same time, these privileged organizations exclude the mothers and families of the murdered women from these high-

level gatherings. These circumstances call attention to the realities of social justice work everywhere. Mother-activists must manage their on-going transformation and response to continue subverting the notion of the immoral "public woman" and employ motherhood and tradition to sustain their political critique of neoliberalism and impunity (Wright 2015).

One other important aspect of Juárez activism is social media—specifically as it relates to grass-roots organizations. The role of social media in a transnational setting provides crucial political importance in Mexico, whether it is used locally or nationally, or in the complex, challenging trans-border setting of El Paso and Ciudad Juárez. Social media has, and is going to exert, profound influences on political and social behavior, values, and electoral outcomes (Staudt and Méndez 2015). Now, while the use of such technology can easily be abused by officials or by opponents to transform grass roots groups' messages or, worse, to identify and threaten its authors, the benefits are substantial. Staudt and Méndez argue how, "the second-stage women's activism strategy for organizing and mobilizing put less emphasis on marches and rallies and more on public discussion forums, litigation, political work, and work related to culture and arts through the formation of women's collectives" (42).

Resistance in Juárez challenged official narratives blaming women for their torture and murder and covering over the impunity of law enforcement. Beginning with local parents and human rights groups that sought justice for their missing and murdered daughters, activism eventually spread to national and international arenas, culminating in the case of three cotton field murders, Campo Algodonero, in the heart of Juárez that

were successfully brought before the Inter-American Court of Human Rights. In a 2009 decision, the Court sought explicit disavowal of the official transcript on the feminicide by the Mexican government. Through this transition, the anti-feminicide groups increasingly aligned with a broader set of activists who were forming around reactions to the violence of Calderon's War on Drugs. Eventually, the overall carnage of the Drug War served to validate the atrocities of the feminicide that preceded it by sweeping the gendered aspects under the rug of casualties of drug cartels.

Acts of resistance serve to make public the hidden transcript of officials. For instance, President Calderon's response to the murder of fifteen Juárez teenagers at a birthday party in January 2010 attributed their deaths to gang warfare. The outrage of the students' parents to this labeling spread through the community and word of the "Villas Massacre" spread so widely that the President was forced to come to the city. He brought a program, *Todos Somos Juárez* (We're All Juárez), designed to placate the community while largely benefiting economic elites. The luncheon to launch the program was heavily guarded by local police as well as Calderon's special security guards. Breaking into the official presentations at the luncheon, Luz María Davila, mother of two sons murdered at the Villas Massacre, accused the president and local officials of doing nothing to protect ordinary people (Staudt and Méndez 2015). This act of resistance serves to delegitimize the government's contention that the enormous number of deaths associated with the Drug War resulted from cartels engaged in gang warfare.

Additionally, social and alternative media help to circumvent the dominant narrative of the mass media that ignores the challenge of meanings represented in acts of

resistance. Social networks, Facebook, in particular, were used to "organize and maintain mobilization and resistance in Ciudad Juárez, especially during the years of Calderon's Drug War" (Staudt and Méndez 75). Using the alias *Harto de la Violencia* or "Fed up with Violence," the young man, *Harto,* working as a university librarian in Juárez, had soon befriended thousands, created an organizational meeting and organized a protest march using the name of his alias—within two weeks of the massacre. Social media enabled this young man to overcome his lack of experience in activism to find and express the will of the community. For the first time, the march of 3,000 brought together new and old activists across generations to focus on an issue. *Diana* follows this line of activism as her prominence came after her story went viral. Using social media allowed *Diana*'s story, and more importantly, her empowering narrative to reach far and wide.

However, whether Diana's murders fall neatly into a strict category of activism, vigilantism, or flat-out revenge is at best unclear. What is recognizable is the fact that Diana's reaction is one of *mortificación*; a *mortificación* that resides in the chest of many residents in the city. Derrida explains that, "[i]n short, [mortification] is often a matter of pretending to certify death there where the death certificate is still the performance of an act of war or the impotent gesticulation, the restless dream, of an execution" (60). In other words, mortification, or in this case *mortificación*, at first appears merely a descriptive claim: something is dead. For Diana, the dead is not something—it is someone and someone's daughter, sister, mothers. Whether *mortificación* compounded Diana's motivation or not, the specter of *Latinidad* lingers in Juárez and in the discourse that reported on the murders.

The Media: Reporting, Responding, Reactions

Before I analyze how media represented and reacted to *Diana,* identifying how violence against women has been represented in news media, books, films, photography, and art remains a crucial first step. Chilean author Roberto Bolaño coined the phrase "more or less dead" in his novel *2666*—a compelling fictional study of Juárez. Borrowing this phrase for her book, Driver (2015) explains that victims are "more or less dead" because their bodies are never found or are not properly identified, leaving families with an uncertainty lasting for decades or forever. Driver (2015) analyzes fiction and nonfiction works, photography, documentary films, and art produced in response to feminicide between 1998 and 2008 by exploring the techniques writers, filmmakers, academics, and artists use in the cultural production of portraying the physical and human geography of memory. Asking how has cultural production worked to change the sexist discourse around feminicide—one that blames women for inhabiting public space, for walking alone, and for going out at night—Driver argues that representations of feminicide victims in documentary film, novels, nonfiction, art, and graffiti express anxiety about how women traverse and inhabit the geography of Juárez, often giving precedence to the idea of the public female body as hypersexualized.

Now, as Driver notes, while the violence against women is made real in graphic photos and explicit descriptions of rape, strangulation, suffocation, and other forms of torture, in the realm of linguistics, the violence is often left unnamed. For example, in his 2003 article "El feminicidio y la conversión de Ciudad Juárez en territorio de la impunidad," Carlos Monsiváis argues, "The role of the media has been the main factor:

they situate the crimes in the context of yellow journalism and not, as they should, on the front page of the paper. This behavior serves to highlight the guilt of the victims, and, because they are dead, they cannot defend themselves" (Driver 15).

Driver argues that graphic, violent descriptions and images of feminicide, while representative of an effort to preserve the memory of the dead or to promote justice, still proliferate the exploitation and objectification of the female body and reinforce the idea of the "spectral, ghostly condition in which women in Juárez are depicted, hovering somewhere between life and death" (Driver 96). Works that contribute to the exploitation of the female body rely on gender stereotypes that reduce women to sexualized bodies and do not move beyond the realm of the flesh. She explains, an emphasis on the fetishized body of a woman who has suffered extreme violence, if that representation does not include her life story, can convert the victim into a ghost: people should see a woman as more than the sum of the violence written on her body. In this spectral state, the Other becomes a victimized body and joins the long list of anonymous or misidentified female bodies (Driver 2015).

When it comes to news reporting, coverage of the border accomplishes an "apocalyptic" form of journalism that reinforces the official transcript of militarization (Staudt and Méndez 2015). Thus, the constant media focus on the number killed and disappeared, in the absence of attention to acts of resistance, unanticipated results in the constant perpetuation of a culture of border violence (Pereyra 2010). Moreover, local and state responses to the murders continue to rely on misogynistic tropes of women as inferior, a narrative that vilifies women for their carelessness and blames families for

their failure to properly raise their daughters and sons (Gaspar de Alba 2015; Córdoba 2015).

In analyzing *Diana*, it is important to examine how she has been portrayed in the media. Ultimately, articles discussing her acts of violence can be broken down into three categories: *Diana* as heroine, *Diana* as fiction, and *Diana* as a lens for the perspective of other individuals on feminicides in Cuidad Juárez. Many of the articles weave these perspectives into a singular story. Interestingly, the vast majority of outlets do not present her story as they would a typical murder. There is no discussion of the victims, or their families. Little attention is paid to their injuries, or their death. For example, one article, despite devoting nearly 1600 words to the killings, never once mentioned the victims' names—even though they were commonly known (Kilpatrick 2013). Instead, each outlet frames the murders not so much as a news event to be reported, or even as an act of violence, but as a character mystery to be unwound: Who is *Diana*? Why did she do this? And what do others think?

DIANA AS HEROINE

First, many media outlets firmly portray *Diana* as a heroine. Not a criminal, but rather, as a vigilante worthy of respect or admiration. For instance, one article went so far as to label her a superhero right in the headline: "*Diana*, Huntress of Bus Drivers may be a new 'superhero' stalking and killing Mexico's rapist bus drivers" (News Limited Network 2013). Another headline describes the story as "vigilante justice" "in a blonde wig" (Kilpatrick 2013). A third headline writes that she "instills fear and respect in

Cuidad Juárez" (Tuckman 2013). None of these articles condemn her actions, or even portray *Diana* in a negative light.

Some of these stories go so far as to compare her to fictional heroes. For example, one media outlet even wove her into a story encouraging readers to watch the fictional television series *The Bridge* (Rowles 2013). Its description almost sexualizes *Diana*, turning her from a woman who committed two gruesome murders at point-blank range to Hollywood's newest heroine:

> One woman, however, has had enough. Her name is Diana, Huntress of Bus Drivers. The woman allegedly dresses in black, has unusually blond hair, and she kills bus drivers who sexually assault women (Rowles 2013).

It then goes on to advocate for *Diana*'s actions, explaining that the author hopes *Diana*'s murders "will hopefully at least put the fear in those bus drivers who might consider sexually assaulting one of their passengers" and calling her attacks "superhero vigilantism" (Rowles 2013). Descriptions like this are not uncommon. One outlet described her as a "black-clad avenger" and a "legendary vigilante"—descriptions one might find at the bottom of a poster advertising the latest summer blockbuster, instead of an article profiling a murderer (Wilkinson 2013).

DIANA AS FICTION

Many of the media outlets are quick to doubt *Diana*'s existence. These articles instead posit that some other motive—cartel killings, for instance—were behind the woman's actions. The email sent to La Polaka must be either a hoax or a cover up for

some other rationale behind the two assassinations, this theory goes. For example, one publication gave credence to the Chihuahua attorney general's official position: that "the letter was a fake, perhaps even a deliberate distraction" (Kilpatrick 2013). But then it goes on to position *Diana* as a character—even if she's not real, what she has meant to the people of Cuidad Juárez is very real. The article writes:

> Diana, the huntress of bus drivers, is probably just another myth, a half-truth (like so many Juárez tales), a cathartic character that promises justice where there is none (Kilpatrick 2013).

And as another put it, "[i]t began to look like her initial email was a hoax, but even so, *Diana*'s myth spread just the same. Her notoriety had made her real" (Blitzer 2014).

This perspective—Diana as mythos, a modern-day Greek epic hero—was captured in a 2014 play about the city: *Juarez: A Documentary Anthology*. Diana appears as a mythical figure, a cathartic character that gives "vent to personal narratives of suffering and resilience" when "political power has all too often had the last word" (Blitzer 2014).

DIANA AS A LENS

Many articles that profile *Diana* use her story to uplift the voices of other people in Cuidad Juárez. These stories briefly describe *Diana*: who she is, what she did, and theories as to her motives. But then, they devote most pieces to interviewing other residents about the murders in the town. For example, one author spent a week riding the cities buses—including the very bus route *Diana* chose—and interviewed the passengers about *Diana*, feminicides in the city, and the authorities' reactions. Their opinions are

mixed. One passenger told the author that she found the whole situation humorous: "What makes me laugh is how the bus drivers are so scared. That's what really makes me laugh" (Herrera 2013). Still, others praised *Diana*'s actions. The author asked one passenger what she would say to *Diana* if she ran into her on the street. The response? "I would congratulate her" (Herrera 2013).

Conclusion

As Gordon explains, the ghost "makes its mark by being there and not there at the same time" (6). The ghost still continues to perform after death. Following the specter brought me to *Diana*, who followed the specter into the bus. David Eng and David Kazanjian understand "mourning [and its mnesic production] as a type of performance that not only exposes the mechanisms of state regulation but also reveals the ways in which state control of bodies materializes a political world of social appropriations" (11). In the case of *Diana*, the press and discourse of her danger does not derive from the potential harm she could cause to people but to the State. Butler contends, "[o]pen grieving is bound up with outrage, and outrage in the face of injustice or indeed of unbearable loss has enormous political potential" (*Frames* 39). This is precisely why expressions of grief are intensely monitored and regulated, even outright gagged and censored by regimes of power. When that grief, that *mortificación*, compounds the motivation for a woman to kill, we can see the significant and effective (affective) force behind the strategies of mourning and grieving. I will continue examining this affective force in the following chapter.

While *Diana* challenged gender roles and perceptions of victimhood within Mexico, elements of her story extend far beyond Mexican borders. The narrative of the goddess named *Diana* who was sexually assaulted is not specific to Mexican culture or Latin American cultures. Therefore, by choosing the name "Diana, the Huntress of Bus Drivers," she harkens back to stories of sexual assault in a mode of narration that speaks to Western notions of storytelling. Choosing the name "Diana" serves as a larger critique of a global culture that normalizes sexual assault. By choosing the name of a goddess that fought against patriarchal norms to discuss sexual assault and feminicide in Juárez, *Diana* challenges patriarchal boundaries that haunt women. Her words of "…although a lot of people know about the things we've suffered, nobody defends us nor does anything to protect us" depict a struggle of challenging notions of sexual assault, a specter that can trace back to the genocide of indigenous peoples in the Americas (Kilpatrick, 2013).

At the same time that *Diana* challenges ideas of gender and victimhood by offering empowerment to those who listen to her story, she represents the consequence of the specters that haunt—the dead that dwells amongst the living. *Diana*'s actions did not occur in a vacuum. *Diana* represents the confluence *mortificación* and mourning vigorously, in seeking to draw the presence of the lost and dead near. The haunting of *Latinidad* takes the shape of the deceased women of Juárez and further becomes an articulation of quotidian bodies roaming the liminal space between a life-in-death and a death-in-life. This lingering highlights a life rooted in the knowledge that the women of Juárez are h(a)unted. *Diana*'s story is an example of the h(a)unted becoming the hunters—or in her case, the huntress.

CHAPTER 4: TRAVERSING THE SPECTERS OF *LATINIDAD* IN SPACE AND BODY

In this chapter, I think about Derrida's final element of haunting—work—and place it in conversation with theorizations of space and affect in order to better understand one last case study regarding a hauntology of *Latinidad*. Derrida's final element of haunting helps us understand the work of the specter of *Latinidad* as it phenomenally manifests through the materiality of the body. However, reading Derrida's element of work in conjunction with theories of space offers us the tools to follow the specter of *Latinidad* as it traverses the spaces within and outside our bodies. Attempting to create this link between the specter, bodies, and spaces of *Latinidad*, this chapter forwards a politics of spatial performance that seeks to interrupt the cycle of haunting and enliven new relationships between the history of Latinx bodies and the phenomenal experience of *Latinidad* by analyzing a roadside shrine.

Found next to highways, roads, bridges, and busy intersections, roadside shrines hold a meaningful place in my heart for two reasons. First, as someone who has never attended a funeral, a roadside shrine introduced me to the concept of death—and unknowingly, haunting. When I was in the first grade, my neighbors were killed in a car accident at the underpass of Highway 249 and Ella Boulevard in the northwest side of Houston, Texas. A mother, a daughter, and a son. The daughter, Monica, occasionally sat with me on the bus. She was my age, six, her brother was three. When my mother told me about the accident, her face shifted from shocked and bewildered looks. I probably shot

the same bewildered looks back at my mother as I tried to conceptualize the fact that my neighbors were dead.

My neighbors were cremated by the surviving father/husband of the family who was working when the accident occurred. I know of the cremation because my parents only recently, within the past year of the time of writing, told me. When my parents learned of the accident they did not tell me about the cremation or the small, private, memorial service held. Instead they showed me the shrine the father commissioned at the intersection of the car accident each time we drove by, "*Mira—ahi se murio Monica y su famila, ay dios mi, cuidanos Virgensita querida*/Look—that's where Monida and her family died, oh my God, care for us dear Virgen."

Today, what once was a space identifiable from the road for three crosses and a short palm tree that provided shade for the shrine is now gone, paved over by a warehouse parking lot. Nonetheless, I do not drive under and underpass where I do not think about Monica's death and look at my spatial surroundings thinking about how what shrines may have been similarly destroyed. The death and subsequent roadside shrine of Monica and her family marked my first experience with death, haunting, and specters of *Latinidad*. However, I return to the cultural productions of space in this chapter because of my second reason—a different shrine.

I first moved to the Eastside of Austin in 2013 at the start of my third year of undergraduate studies at the University of Texas. Driving home from campus I stepped on my brakes as I made a stop at the intersection of Airport and Martin Luther King Jr. Blvd. On that intersection, where no sidewalk exists, I saw it—a shrine: two crosses in a

rectangular bed of white rocks, no larger than three feet wide and five feet long. Unlike so many roadside shrines I had seen, even with the short palm tree of Monica's shrine, this shrine clearly showed signs of unparalleled investment: money and time. Not only did the two crosses take up a large space but the attention to detail; the shrine had pinwheels, stuffed animals, and flower wheels.

Throughout my time living in the Eastside, driving past the shrine time and time again I became aware of the cultural production taking place in that space. Sometimes the memorial is adorned with flowers or balloons; leading up to Easter, a stuffed rabbit decorates the crosses; during December, Christmas decorations grace the shrine. The intersection lies in an area where crooked fences, faded billboards, and these two crosses present themselves in the backdrop of rapid gentrification. Despite the block of unmowed grass, the gritty noise of a busy intersection, and the smell of fast food restaurants, the memorial is hard to ignore. What is even harder to ignore is the constant adaptation of the shrine with decorations and memorabilia—a quality that transforms its physical space into a performative one. This space asserts more than remembrance. Embellished with a *Feliz Navidad* banner in an area of predominantly Latinx and black bodies, the space transforms into a cultural platform that speaks to issues of race, class, and hauntology.

The takeaways of these anecdotes regarding my connection to shrines mean to bring me back to a space of familiarity. In defining hauntology Derrida pulls from the word's Germanic origins a verb that speaks of home, "haimatja," meaning "to lead home." In line with Powell, I mean to rethink the *there* of the specter's haunting and descent into the irreducible somewhere of the specter's aural presence. Powell writes that

to do so one must become, "a witness of the lines of flight the bend backward and forward from each moment of collapse—live fully and deeply from each loss to the next until, from the specter, we learn that the nature of haunting is the simultaneous ability 'to be' and 'to escape'" (115). I agree with Powell that we must fall deep into the lull of the specter in order to do as Gordon describes, develop a "…willingness to follow ghost, neither to memorialize nor to slay, but to follow where they lead… to allow the ghost to help you imagine what was lost that never even existed, really. That is its utopian grace..." (260). Therefore, in returning to the sincerest meaning of the word, the haimatja, the haunting, is a calling to bodies in search of a home. In ending with shrines, I am returning home.

In this chapter I will examine how the shrine on Airport and MLK, a piece of cultural production, a spatial performance, and specter, embodies and represents the hauntology of *Latinidad* to answer the question: how are spaces of mourning translating to audiences the emotions and the experiences of those memorializing the dead? I use Derrida's element of work and theorizations of space, affect, and cultural production in order to place the shrine on Airport and MLK not only along the lineage of work on roadside shrines but as a tenet to traversing the specters through spatial and bodily performances of haunting. This chapter will differentiate from the other two as I take a much greater personal approach in writing and thinking about the process. A perhaps failed attempt for an ethnographic chapter, I present myself in line with my inquiries regarding the hauntology and specters of *Latinidad*. In doing so, in this chapter I first present Derrida's element of work. Second, I position the corpus of work on roadside

shrines at a crux with Powell's hauntology of blackness. Finally, I continue the multi-method, multi-disciplinary attempt of this thesis by detailing my journey as the ethnographer—what I did, what I did not, what worked, what did not, and ultimately, where and how the journey got me here.

The Specter as Work

Derrida articulates the last constitutive element of the specter as work. Derrida write, "Finally, the thing works, whether it transforms or transforms itself, poses or decomposes itself: the spirit, the 'spirit of the spirit' is work" (82). In other words, the specter is in a process of creating affective work. However, what links this concept to shrines is how Derrida thinks about witness. Derrida continues that through tricks of aurality and visuality, the spirit is invested with the "certain power of transformation," poses and decomposes itself within the bodies of both the specter and the specter's interpellated witness. Moreover, the affective work of the specter manifests in the body of the witness, as the witness is transformed through the specter's hailing to become the phenomenal vessel of the spirit; the "spirit of the spirit," an "artifactual" body of phenomenal realness/presence/existence, but also a body of spectral simulacrum (83).

Accordingly, the body of the witness becomes, what Derrida refers to as, the revenant—a body whose essence is structured upon a spirit of clandestine origin. Situated in this second body, between presence and absence, the spirit becomes a trickster of temporality, as the defining characteristic of the revenant is "coming back for the first time" in order to inhabit the realm of phenomenality through the being of "someone

other" (Derrida 9). Derrida shows this with the King's ghost in William Shakespeare's Hamlet. Powell explains, by ways of Derrida, that although the inhabitation of the second body is for the first time, it is a simultaneous return of the spirit that escaped its original body, as we see in the King's inspirited or inspired body that returns home to Denmark. In the animation of the second body, the spirit inside becomes the animating force of the revenant, the hyper-phenomenal, living-dead—the specter. As Derrida continues to explain, for "it is flesh and phenomenality that give to the spirit its spectral apparition, but which disappear right away in the apparition, in the very coming of the revenant or the return of the specter" (5). We can then see how the witness is both the haunted and the haunting, as Powell forwards, the witness is "hailed by the deathly call of the specter to be possessed, that is inhabited from the inside by the spirit, which condemns the body to carry the spectral weight of the spirit's presence" (Powell 40). It is this idea of work that leads us to the haunted and haunting witness as the work that goes into roadside shrines heavily relies on the witness and of the haunted and the haunting of a roadside shrine.

Literature Review of Space and Roadside Shrines

A witness and a detection. A witness detecting the roadside shrine is how they, the authors, decide to start the narratives surrounding roadside shrines. Trying to establish common ground with the/a reader, the authors always start, as I did above, by describing the uncertain situation of detecting something on the side of the road. The roadside shrine is examined as something that catches their attention, something that feels out of place, something worth further inquiry. Whether it is Oregon, Colorado, or Texas, the existing

body of scholarship on roadside shrines all begin with that detection. The discovery of a memorial scratching at the periphery of onlookers driving down roads and highways has initiated multidisciplinary scholarship interested in roadside shrines as vernacular memorials. I do not hesitate to reveal my own experiences as a witness and detecting shrines because this role of witness and detecting the shrine are critical to a hauntology of *Latinidad* as I continue to elaborate theories of space and shrines below.

First, during the early 60s and into the 70s, a growing debate spewed regarding the concept of space with a desire to understand and explain the restructuring of geographical space. Scholars and philosophers pit competing theorizations of space, its purpose, and its function in relation to society. The pattern of this debate continues to take new forms today in part due to, and influenced by, Henri Lefebvre's *The Production of Space*. At a time when social space traditionally privileged time over space and history over geography, Lefebvre single handedly protested the hegemony of historicism and insisted on the importance of territorial relations in the unfolding of social life. In his quintessential piece, Lefebvre posits the production of space as an important point of inquiry because it directly addressed a fundamental question in social theory: "What is the mode of existence of social relations?" (Lefebvre 401). In answering, Lefebvre rejected the dominant philosophical and scientific conceptions of space in order to develop a critical science of space, one shifting from the study of things in space to the actual production of space.

Much work transpired in social theory and geography since *The Production of Space* was written. Lefebvre's opposition to "critical theory," which draws heavily upon

consciousness, language, symbolism, textual analysis, etc., highlights a perspective from an era before the "linguistic tum" in the social sciences in the late 1970s and 1980s. Therefore, the structuralism that runs through Lefebvre's work today feels old-fashioned. For example, when Lefebvre explained how space "does" this or capitalism "does" that, he includes few references to the people, actors, and/or institutions actively involved in the production and reproduction of the social world. Unlike Lefebvre, Michel de Certeau did not see actors moving through the everyday as disabled due to their disempowerment. At this point, de Certeau's *The Practice of Everyday Life* creates a crucial juncture for understanding space from a cultural studies perspective that examines the tactics and practices by which "ordinary people" subvert the dominant economic order from within.

Like Lefebvre, de Certeau discusses spatial practices and the production of space. However, where Lefebvre was interested in representations of space in relationship to knowledge and power structures, de Certeau focused on the practices within that structure. According to de Certeau, the fact that everyday life takes place within an imposed system does not mean that everyday actors have no freedom. Reformulating concepts of socially marked spaces, de Certeau described everyday modes of action as a "kind of rhetoric that leaves behind not only material, visible traces in space, but also invisible ones" (de Certeau 3). Interested in the power of narrative and story, de Certeau argued that stories, dreams, histories, and myths connect people to particular places and make place concrete and inhabitable. For de Certeau, these narratives generated an imaginary, poetic geography that haunts the abstract city of street maps and development plans and makes it socially meaningful. De Certeau's concept of spatial production

suggests a mutually integral relationship between using urban space, figured as "rhetoric of walking," and telling urban stories: both "read and write the other." This "rhetoric of walking," de Certeau claimed, explained how individuals appropriate their milieu and create their own space around and against the fixed place that is the city. In this light then, walking is a practice that bridges places and transforms them into space. Following de Certeau's theory on the production of space suggests that stories, rather than maps and statistics, effectively build people's connection to their own communities.

Building on the studies of space mentioned above, recent critical geographers such as Doreen Massey and Edward W. Soja extend the discussion regarding the analysis of space. Massey explains how space is always being made and remains unfinished, a "sphere of a dynamic simultaneity" that segues into "loose ends and ongoing stories" (Massey 107). Space, Soja argued, is not a neutral terrain or "substanceless void" but is actively produced and shaped by ideology (Soja 17). For Soja, space is not more important than time or social relations, but it is in need of special emphasis in the context of its past marginality. Furthermore, an influential perspective in the book remains Soja's case studies on Los Angeles and social activism highlights the importance of a spatial approach to the city and to justice.

Using the foundational texts as starting points, and informed by such works from Massey and Soja, Ben Chappell discusses the production of the barrio in, literal, moving space in his work on lowriders. Chappell explains when a lowrider appears in traffic, "it affects (indeed, it effects) the space it occupies" (Chappell 27). Therefore, Chappell analyzed customized cars as mobile spaces carrying their own political identities and

authorities and that, when moving across and within coded social space, can unmap and remap urban cityscapes. Considering that individuals associate lowriders in particular with urban, working-class Mexican Americans, Chappell argues that the appearance of lowriders has the capacity to inscribe a site as a "barrio" place. Building on the lowrider as a site of production, Chappell engages with theorizations of grounded in Lefebvre's production of space in his book *Lowrider Space: Aesthetics and politics of Mexican American Custom Cars*. Working with de Certeau's conceptualizations as well, Chappell details the ways ordinary folk engage and remake the world around them and how everyday practices of car customizing and cruising inform ethnic identity, mediate social relations, and shape urban geography.

Chappell's ultimate claim remains that "everyday lowriding is best understood as a material, space-making practice" (3). For Chappell, lowriding, like many expressive cultural forms, is a spatial practice similar to those outlined by de Certeau. Working with an analytical framework that relies on Lefebvre's notion that social space is produced and that these sites of production are always political, Chappell showcases how lowriders enact the politics of space through their material mobility (27). Chappell also engages urban space theories to illustrate the nuanced ways in which urban social space is a particularly highly contested realm constructed around difference. Building on Camarillo and Villa's concept of barrioziation and barriological resistance, Chappell shows how both the production of particular formations of social space and their representation in discourse become sites of struggle over social position and the makeup of the public sphere that is construed as the "mainstream" of society. This allows for Mexican

Americans to claim authority over space as well as a material marker of difference that then becomes policed by barrioization forces.

However, instead of debating whether lowriders were "gangsters" or "santitos" (little saints), Chappell emphasizes his analysis in the material ways their expressive culture created and remade existing urban spaces. Therefore, Chappell's study engages with the complexities of how space can become minoritized and how individuals and cultural practices function within that space to both produce a countercartography and become subject to dominant spatial politics (28). Going beyond the resistance narrative, Chappell's analysis presents critical focus on lowriders without glorifying them as completely resistant to the policing of minoritized space nor uniquely immune to the conventional stereotypes. Often overlooked, Chappell also discusses the monetary dimension of creating this space. Put bluntly, customizing lowriders is expensive. In a failed attempt to build his own lowrider, Chappell highlights the financial reality of creating these spaces.

Moving from one city to another while maintaining the monetary dimension of creating space, Lorena Muñoz studied street vendors in Los Angeles in order to explain the use of informal economic opportunities to create space, a sense of place, and to transform public spaces into vending spaces. For Muñoz, space as a concept is socially constructed and can refer to a variety of physical entities such as location, land, regions, cities, city blocks, sidewalks, or even mountain ranges (Muñoz 103). While Muñoz contends that the constant in all these entities is the presence of boundaries, she explains that street vendors transform the intended meaning and use of space, in their case those

intended by the State, through "place"-making mechanisms (104). Using Massey's work as a point of departure, Muñoz argues that place, as a concept, is created through a process of various cultural and social phenomena interlinking everyday experiences to make a place vibrant and dynamic. "Sense of place," thus, emerges from the deep connections and/or emotions of an individual or group(s) to "place." Therefore, while space may be restricted by boundaries, Muñoz posits that sense of place is constructed through unbound, unfixed emotive feelings.

Geographers including Cynthia Henzel (1995) have focused on the presence and distribution of crosses marking traffic fatalities; anthropologists such as Sylvia Grider (2006) have detailed the characteristics and terminology of vernacular shrines; and scholars in fine arts such as Erika Doss (2002) have turned to an exploration of how and why commemoration develops in response to grief and how people express it in the public sphere. Furthermore, sociologists such as Jeffrey Durbin (2003) explore the material culture of mass grief and mourning, including the tradition of erecting crosses at the site of automobile accidents. Meanwhile, law professors like Amanda Reid (2013) discuss the traffic safety, First Amendment, and Establishment Clause issues raised by roadside shrines and their relationship to the law. Additionally, rhetoricians like Rebecca M. Kennerly (2002), Catherine Ann Collins (2010), and Robert M. Bednar (2013) raised inquiries on shrines as performances and how to work with, within, and against the multiple discourses and practices that intersect and surround roadside shrines.

This chapter does not neatly position itself along this lineage of work by picking up the scholarly baton and running off to advance the multidisciplinary contributions

above. On the other hand, this chapter will work in reverse and against the narrative produced by the work above. In other words, I do not want to the investigation to remain stagnant and focused on detection. Rather, I want to look at the witness, the haunted, and how the witness, may or may not, remain haunted once the roadside shrine is out of sight. I want to look at how the shrine is an embodiment of the work as detailed by Derrida and as an example of how the specters of *Latinidad* traverse space and body. As a result, I conduct my examination of roadside shrines by asking: what goes into the intimate processes of creating, remembering, and witnessing roadside shrines? What haunting, if any, stems, grows, evolves, from these processes? Using a multi-method approach that involves participant-observer work and ethnographic research, this chapter will be centered on the stories of the roadside shrine on Airport and MLK, less emphasized on analyzing the effect of shrines at the detection and rather uncover the haunting of the witness. The reasoning for this lies in the implicit implication proliferated that the affect and impact of shrines are inactive until an onlooker identifies the site.

Discussing the term traumascapes, Maria Tumarkin (2005) argues that trauma occurs to survivors when the "ways in which they usually experience the world and make sense of their own place in it are effectively shattered." As explained earlier in this thesis, this chapter will not delve into what makes, is, or causes trauma and instead focus on haunting. I do this with the understanding that those that are facing trauma may see it synonymous with haunting. However, I do not make that assumption in this chapter. Therefore, this chapter will primarily focus on the ideas advanced by Henri Lefebvre, Achille Mbembe, Michel Callon and John Law to attend to the importance of place in the

intimate process of grieving and memorializing. By situating roadside shrines at the crossroads of frameworks by Lefebvre concept of space and Callon and Law's hybrid collectif, I argue in this chapter that roadside shrines, as temporary, vernacular spaces, are sites of memory that must deal with the complex constellations of factors that impact the marginalized individuals who create, upkeep, forget, remember, and use roadside shrines. In other words, roadside shrines are cultural productions that embody the hauntology of *Latinidad*: the haunting/haunted specters of *Latinidad*.

Following the Specters

Gordon explains that "following ghosts…is about putting life back in where only a vague memory or a bare trace was visible to those who bothered to look…to understand the conditions under which a memory was produced in the first place, toward a counter-memory, for the future (22). Thinking about following the ghosts and memory, I had clear intentions with this chapter: to continue the multi-method approach of this thesis and offer an ethnographic chapter where I present my participant observation findings after I conducted numerous interviews. The idea was to focus on the producers and witnesses of the shrine. To discern the haunting of the haunted, how the producers unknowingly or knowingly produce haunting, materialize their own haunting, and how this plays in the larger theorization of a hauntology of *Latinidad*. Despite these goals, the shrine on Airport and MLK took me to on a different journey. Accordingly, this section traces my journey in following the specters of *Latinidad* and where they took me. Instead of a purely ethnographic chapter, this chapter now reads more auto-ethnographic than

intended. Nonetheless, at the end of the section, I will retrace the steps of my journey back to the busy street intersection and think about cultural production, space, and the hybrid collectif. But first—a story.

I wanted to place the creators, the cultural producers, of the shrine front and center of this chapter. Too much of the research I read regarding roadside shrines focused on anything but the creators. Unlike some roadside shrines, the fact that this memorial continued to see seasonal upkeep told me a curator, if not the creator, existed. I agree with González-Martin who writes that studies of the representational practices of Latino populations—most prominently found in Latino Cultural Studies— "emphasize the subject-position of practice within communities, and spend less time investigating the object or practice under inquiry" (59). Hence, I wanted to see how cultural producers of roadside shrines haunt and/or create a sense of haunting through the formulation, accumulation, and spatio-culturaal performance, in this case, of the roadside shrine on Airport and MLK. As I tried to figure out ways to learn who created the shrine I came across a piece of writing that would cause me to completely pivot my approach.

I was reading Robert M. Bednar's piece, "Killing Memory: Roadside Memorial Removals and the Necropolitics of Affect," when I saw the image of the shrine on Airport and MLK. I was glad that someone was giving attention to this shrine. However, before I turned to look into other research sites, I realized when I finished Bednar's piece that it did not examine the shrine at all. Bednar only refers to the shrine—Figure 2—twice and gestures to the memorial as an example of an ongoing shrine compared to his other examples of static shrines—static meaning not up kept the way the Airport and

MLK shrine is kept. That is it. I still had questions about who created the shrine and Bednar's lack of inquiry into the site meant someone still needed to find answers.

Nonetheless, one thing I did learn that I did not know before was the fact that the shrine was not necessarily a shrine like Monica's—one with the power to resist its destruction. After all, Monica's shrine was paved over by a parking lot. The shrine on Airport and MLK held more power because it was maintained by Mothers Against Drunk Driving (MADD). In fact, Bednar's article only mentioned the shrine on Airport and MLK in passing as one of the many MADD-maintained shrines in the greater Austin area when discussing a different MADD shrine and how MADD prevented its destruction. The MADD shrine on Airport and MLK now held more power considering Travis County, and similarly the state of Texas, allow for MADD shrines to exist on public property. MADD has lobbied to secure their right to maintain these crosses as an exception to state policies banning other roadside memorials in a number of states, establishing for their crosses a special status (Everett 93). This knowledge broke down some of my assumptions of what I thought I would find regarding the curators of the shrine; perhaps it was a nearby family, maybe one that resembled the low-income marginalized community of the Eastside of Austin. While Bednar's piece did not necessarily dismantle my assumptions, the shrine's association with MADD—a predominantly white organization—offered me the opportunity to investigate, and follow the specter, further.

The shrine's association with MADD jolted me back to *Diana*. As Butler remarks, "[w]hether we are speaking about open grief or outrage, we are talking about affective

responses that are highly regulated by regimes of power and sometimes subject to explicit censorship" (*Frames* 39). The shrine, an utterance of open grief, an assemblage cultural production of outrage, is regulated by regimes of power—the city of Austin, the state of Texas, and the MADD organization. Unlike a non-sponsored roadside shrine, the shrine on MLK and Airport offered a complicated convergence of grief, memory, power, that nonetheless, maintained an affective force that haunts me when I see it. In thinking about the affective force of the specter of *Latinidad* with *Diana*, the "non-violent" aspect of the shrine, as Butler notes, provides a political strategy in the rhetorical articulation of mourning/grief's ability to manifest as a "carefully crafted 'fuck you'" to power (*Frames* 182). However, Butler further elaborates that and in the eyes of said power, such teary-eyed "aggression" will not stand (*Frames* 182). Perhaps that may be true for roadside shrines that get dismantled, like Monica's, but what does said power to when it meets a power held in an organization like MADD? How does MADD complicate the specter of *Latinidad* when the shrine haunts me but were not crafted for us? These questions guided me as a followed the specter further.

Trying to locate the creators of this roadside shrine lead me to contact the local MADD office which turned out to be state office of Texas. I entered a game of phone-tag where one official sent me to another hoping to offer more answers to my questions. The ongoing upkeep of the shrine is not usual for MADD shrines. The MADD memorial crosses are white Roman crosses with a rectangular red plastic placard fixed where the two pieces of the cross intersect. The placards all contain the following text: In Loving Memory of / [name] / Born [date] & Killed at / This Location [date] / By a Drunk Driver.

Unfortunately, the shrine on Airport and MLK's need a new placard to infer anything about the victims of the site. While MADD recognized the shrine on Airport and MLK, in fact the MADD officials regarded to it as one of the state memorial shrines, no one I spoke to seemed to know who was responsible of the ongoing curation of the shrine or who may know of this. But that is when I learned that the ongoing work of the shrine was specific to their state memorial shrines. The ongoing work and curation of the state memorials shrines differentiated those memorials from other MADD shrines. When I asked why this was the case, I was told that it varied from practical reasons, such as safety issues curating a shrine next to an interstate highway and shrines located in places of visibility. Of course, I thought, Airport and MLK offered that shrine so much visibility. The idea of visibility lead me to think about how the MADD curators were very purposeful in the location of the memorial. An idea I return to later in this chapter. First, I continue going down the rabbit hole after I explained my thesis and given the advice to attend a MADD Victim Impact Panels (VIP).

According to MADD, the purpose of the VIP program is to help drunk and drugged driving offenders recognize and internalize the lasting and long-term effects of substance-impaired driving. The classes seek to create empathy and understanding of the tragedy, leave a permanent impression that leads to changes in thinking and behavior and prevents future offenses. At a VIP, victims, survivors and others impacted by substance-impaired driving crashes speak briefly about the crash that injured them and/or how a loved one was killed or injured. They share a first-person account of how the crash impacts their lives. One large part of the process is the removal of blame or judgment.

MADD affiliates tell their stories, describing how their lives and the lives of their families and friends were affected by the crash.

MADD has not been a site of critical study. Alcoholic Anonymous (AA) on the other hand has received a lot of attention. For example, Heath C. Hoffmann's 2006 "Criticism as Deviance and Social Control in Alcoholics Anonymous" and Seán O'Halloran's 2003 "Participant Observation of Alcoholics Anonymous: Contrasting Roles of the Ethnographer and Ethnomethodologist" come into mind. However, these pieces primarily focus on the experiences and stories of the participants of AA. With the existing body of work focused on the rhetoric between the "deviant" AA participants and the "sainthood" of victims, my inquiry into MADD VIPs could complicate both notions—that of the perpetrators and those impacted by said perpetrators, the haunting and haunted—and see how haunting blurs the lines between deviant and saint.

These VIP workshops occur across the country. In Austin they occur every first, second, and fourth, Wednesday of the month at the Blackwell Thurman Criminal Justice Center on 509 West 11th Street Austin, TX 78701. Participants of VIPs vary from individuals with court orders to attend or family members concerned for one another. I attended a VIP workshop on January 10, 2018 with the intention of pursuing VIPs as a possible site of inquiry. After all, I assumed I could learn the varying factors that come to play in how individuals interact in this space and with each other for the three hours that the workshop lasts. Considering the demographics of Austin's population, I assumed many of the participants in the VIP workshops were to be black and/or Latinx. Thinking about Powell's hauntology of blackness and my germinal ideas of how to formulate a

hauntology of *Latinidad*, I was eager to find a site where both black and brown bodies came together in a space of haunting. Considering the fact that VIPs hosted victims and perpetrators of drunk driving, the fact that both haunted and haunting individuals occupied the space meant I could discern concepts of hauntology of both blackness and *Latinidad* during the VIPs. I was wrong.

The VIP was held in a court room that held roughly 100 individuals. As people sat around and filled the courtroom, I surveyed the room to see that I was mistaken about my assumption regarding the makeup of the VIP attendees. Considering the demographics of Austin's population, I should not have been surprised that the majority of the attendees were white. The workshop was scheduled for an hour but as our speaker came up to talk to us about her experience, she guaranteed the audience to get us out in half an hour. This caused cheers across the courtroom. The white speaker told us her story in a very choreographed, rehearsed manner. She told us about where she and her family lives, a small town named Bee Cave in the northern outskirts of Texas. She told us about her wonderful son, a 19-year-old passenger driven by his friend, the drunk driver, who collided head to head with a driver around 1:00 am in 2005. She told us about the subsequent criminal case that split the tiny town when the drunk driver was sent to jail. She told us about how her job was not to lecture but to share her story. She kept her guarantee and finished in rapid fashion. Everyone scurried out of the courtroom as I approached to the front of the room to take the speaker's offer and ask her some questions.

I asked her how it felt to share her story so much and so often to strangers week after week and she brushed it off as not a big deal. She explained, that after her son's death, she found MADD VIPs as a helpful way for her to cope with her son's death and enjoyed telling his story. She told me she was in a rush to get home, so I asked her if we could exchange contact information because I was very interested in asking her more questions. Instead of offering me her email or phone number, she told me to contact the MADD office and speak to the communication director to figure out logistics. I thanked her and went home. The next day when I called the communications director to discuss logistics I learned that what she actually meant was money. I explained I was not looking for her *speaking services* but simply wanted to interview her for a thesis project as I was a student. The communication director then implied that if I wanted to have an interview with any MADD speaker in an official capacity. I should not have been surprised. Attending the VIP costs $25. Multiply that by the 100+ attendees, three times a month, and quickly MADD amasses almost $10,000 from their VIP events.

Despite my dead-end going down the MADD rabbit hole, I include my experience here because it was a very educational and haunting process. More importantly, however, it opened me to the idea of how something haunting, like the death of a child, can be monetarized. That is when I began to reflect on how obvious that was. People pay to visit haunted houses, to watch scary movies, in fact, there are entire days dedicated to haunting in the U.S. and Mexico alone that materialize into consumer products. At this juncture, I return to the idea of visibility that I initiate above, and I think about what Jenny Edkins notes, that "the memory of [these] past traumas, [then] returns

to haunt the structures of power that instigated the violence in the first place" (59). Indeed, through performing mourning/grief, one often finds oneself "disrupting power" by returning to the scene of the crime. Like a ghost, I returned to the scene time and time again.

Airport and MLK: A Haunting Intersection of Space and the Hybrid Collectif

MADD uses roadside memorials not only to commemorate victims of drunk driving but to forward their larger political goal of changing cultural ideas and practices involving drinking and driving. After thinking about the shrine's purposeful position in the intersection of Airport and MLK, I realized there is a history of black and brown bodies and alcoholism. A history that I will not detail here as it falls outside the scope of the overall idea of a hauntology of *Latinidad* but nonetheless can still haunt. However, the history does not haunt directly, as I argue, it haunts through spaces, through productions like the shrine on Airport and MLK.

Drawing on work by Michel Callon and John Law, I suggest that in this example of the shrine on Airport and MLK, agency is exerted by a collection of human and nonhuman actors that Callon and Law refer to as a hybrid collectif. Callon and Law use the notion of hybrid collectif to delve into joint associations of human and nonhuman actors in sociotechnical processes. A hybrid collectif describes all entities and relations that form sociomaterial practices. The form, content and properties of a hybrid collectif are not fixed, but develop and change in the course of interaction (Callon and Law 171). In other words, treating the shrine on Airport and MLK as a hybrid collectif implies that

the analytical framework attributes symmetrical analytical significance to both human and nonhuman actors when it comes to the haunting that derives from that space. Essentially, the crosses, the ongoing curation, the witness, the intersection, the rocks, the city, all work together to haunt. Using this approach allows me to discuss the shrine as more than a collection of materials but a process of hauntology. The shrine as hybrid collectif challenges our conventional understanding of agency by moving beyond the human/non-human binary. The non-human aspect in this case, I argue, is the specter of *Latinidad*.

Thinking about Derrida's element of work with Chappell's idea that cultural practices function within space to produce a countercartography and Muñoz's concept that sense of place is constructed through unbound, unfixed emotive feelings, we can come to the idea that the shrine on Airport and MLK allows specters of *Latinidad* to haunt the witnesses of the shrine beyond the intersection. Despite the fact that the curators may very well be white people trying to influence low-income, black and brown perpetrators of drinking and driving, with cultural callbacks that viewers can decode with ease, the haunting experienced by the shrine is dynamic and unbound. The haunting affect of the shrine is not limited to the intersection and instead travels with the witness, like a cruising lowrider, working on their body creating a haunting that does not require the constant viewing of the shrine.

The performative (re)memory of *Latinidad* by the roadside shrine activates affects of mourned and inexpressive absence, precisely because the localized site upon which violence was enacted cannot be found, or worse, is already gone. In this case we

know it is violence because of the nature of MADD shrines at the sites death due to intoxicated drivers. Therefore, discussing *Latinidad* through hauntology implies an understanding that *Latinidad* flows through the currents of Roach's concept of surrogation, filling the space between body, performance, and memory. Surging with affects of nonexistence, the roadside shrine anchors the viewer at the figurative intersection between haunting—the obsession/constant fear/fixed idea/nagging memory of colonialism's affects—and the performed materialization of those affects through the body. At this junction between haunting and performance, the body's performance of *Latinidad*, read through the lens of hauntology, is always in conversation with the politics of history and temporality that are passed from generation to generation.

For me, the shrine took me back to my uneasy relationship with death and the reality that memorizations do not always remember. Monica's shrine was destroyed, and her father moved away. Who remembers Monica? Forgetting is bound to death in the way that memory is bound to life. A roadside shrine blurs this notion as a site that is meant to remember and spark memory in the dead. This perhaps best resemble the hauntology of *Latinidad* as the shrine offers the not-alive-but-not-entirely-dead specter that haunts the space and those that detect the shrine. The ongoing curation of the shrine on Airport and MLK makes it look alive.

William C. Seitz explains the art of assemblage in the book of the same name, the composition of diverse and elements, such as things taken from different categories of meaning and use, arranged in collaged modes of stylistic context which evoke, simultaneously, diverse symbolic worlds, assemblage forces the viewer to assimilate

what he encounters into complex patterns of comprehension which operate on multiple levels of significance, most of them different from the level on which he began. For Seitz, assemblage is both a transformation of and a reaction and the roadside shrine on MLK and Airport offers the same. In constant change the memorial feels alive in evoking remembrance of someone that is dead. However, the fluctuation of not-alive-but-not-entirely-dead haunts me. A memorial, whether intentional or not, does not cause me to think about drunk driving but it does cause me to think about how the specters of *Latinidad*, follow us, live with us, for personal reasons.

As Gordon explains, "The way of the ghost is haunting, and haunting is a very particular way of knowing what has happened or is happening. Being haunted draws us affectively, sometimes against our will and always a bit magically, into the structure of feeling of a reality we come to experience, not as cold knowledge, but as a transformative recognition" (8). The roadside shrine on MLK and Airport separates between the real and the unreal, the present and the past, the living and the dead. The ghost of *Latinidad*, the history of that intersection, resist our ability to categorize and to define them because they fall outside and between the cracks of traditional epistemology and ontology. Hence, in developing a hauntology of *Latinidad*, we can discern a different kind of knowledge to be gained from a specter—the affective ecologies of life and death that haunt us every day.

At the start of the chapter I explained that in ending with shrines, I am returning home. However, that does not necessarily mean I reach my destination. By traversing each moment, living with those spirits, the specters of *Latinidad*, we realize that the

"home" we seek never existed. Instead, what the specters illuminate is the potential that was always there, waiting just beneath the surface—unseen. In other words, the haunting was not caused by the shrine on Airport and MLK. Instead, the shrine unearthed and allowed me to see that I am indeed haunted by roadside shrines, specters of Monica, of death, of *Latinidad*. A hauntology of *Latinidad* exists within me as much as influenced by outside forces.

CHAPTER 5: CONCLUSION & FUTURE RESEARCH ENDEVORS

I end my thesis of the specter of *Latinidad* with Jacques Derrida's claim: "There has never been a scholar who really, and as scholar, deals with ghosts. A traditional scholar does not believe in ghosts—nor in all that could be called the virtual space of spectrality" (12). Derrida continues to assert: "There has never been a scholar who, as such, does not believe in the sharp distinction between the real and the unreal, the actual and the inactual, the living and the nonliving, being and non-being…in the opposition between what is present and what is not" (12). I accepted this challenge to become a haunted scholar by investigating the paranormal possibilities of a hauntology of *Latinidad* as an ongoing conversation with ghosts, real or imagined, dead or very much alive.

Questioning the fundamental assumptions of what it means "to Be," Derrida offered haunting as a "sense of obsession, a constant fear, a fixed idea, or a nagging memory" that lies unseen within a body. He takes up the connotation of inhabitation to offer a logic of haunting that marks a body "inhabited in its inside, that is, haunted by a foreign guest." As such, Derrida explains "to be" is to: "live with ghosts, in the upkeep, the conversation, the company, or the companionship . . . of ghost . . . And this being-with specters would also be, not only but also, a politics of memory, of inheritance, and of generations."

Grounded on Derrida's theorization and built upon critical theories of performance and memory that position nonexistence as the generative force of black life,

Powell interrogates the activism sparked by the untimely death of Michael Brown and Eric Garner as a performative, death-derived absence dramatized through the bodies of protestors. Engaging the body as the confluence of agential presence and deathly absence, Powell develops a hauntology that questions how to make black life matter through a reworking of the relationship between the Transatlantic Slave Trade's affective ecologies of nonexistence and *blackness*.

Adjacent to Powell's hauntology of blackness, the goal of this thesis was to begin the theorizations needed to develop a hauntology of *Latinidad*. A hauntology of *Latinidad* investigates imaginative sites of haunting constructed through the historical, social, and performative facets suffered by Mexican Americans and Latinxs in the United States to theorize notions of Latinidad and their bodies. As a working theory, the idea of *Latinidad* can be one of Mexicanness or Brownness and it does not distant itself from blackness at all. In fact, I see *Latinidad* as kaleidoscope of refractions, blurs, and ongoing change. And if *Latinidad* is a kaleidoscope, hauntology offers us the ability to peer at the illusions, the specters if you will, of *Latinidad*.

A hauntology of *Latinidad* positions brown bodies in the United States as a body "haunted" by its own biological and phenotypical disposition. Placing Derrida's theory as forwarded by Powell's hauntology of blackness in conversations with scholars spatial, queer, and Latinx thinkers, I utilized the language of haunting to consider the profound effect and affect that the relationship between Latinx bodies, undesirability, *mortificación*, and death offers understandings of *Latinidad*. I positioned this thesis at the intersection of haunting—an obsession/constant fear/fixed idea/nagging memory of

pain—and the performed materialization of those affects through the body. At this juncture between haunting and performance, *Latinidad* frames the body within a politics of history (memory), justice (inheritance), and temporality (generations). Therefore, this thesis investigated the manifestations of Latinidad, that is, the techniques by which Latinidad articulates itself onto bodies and subsequently performed in the world in order to outline the conditions that haunt those performativities.

I did so by first examining the cockroach aesthetics of Xandra Ibarra's *Spic Ecdysis* and the haunting of *Latinidad* within the performance of histories that force marginalized Latinx communities to survive in the cracks of society. Second, I offered the story and news coverage of *Diana* to illustrate what happens when the *mortificación* of the h(a)unted manifests in h(a)unting. Finally, I brought my inquiries home to analyze how the specters of *Latinidad* move through space and bodies. These case studies are in no ways complete iterations of what a hauntology of Latinidad can mean but I hope they provide a jumping off point for theorizations that delve into the ontologies of haunting and *Latinidad*.

It is at this point that I want to reiterate that a haunting does not limit itself to subjugation. In the examples of Ibarra and *Diana*, the haunting of their experiences in turn empower. It is also at this point that I offer many endeavors that the thesis did not cover but are excellent points of departures for future inquiry. When thinking about empowerment in haunting, I immediately think about the growing notions surrounding *brujxs* and the empowerment in the mystical. Research that furthers a hauntology of

Latinidad can trace the ways *brujxs* use the specters of *Latinidad* to reflect on their haunting and to produce and create haunting.

In thinking about *brujxs*, spirituality comes to mind as a great space to further the hauntology of *Latinidad*. As traced elsewhere, Latinxs share a strong relationship with spirituality and the subsequent aspects of faith, after-life, and death. Expanding on a hauntology of *Latinidad* with the scholarship on spirituality can help create a more robust theorization regarding the specters of *Latinidad*. Work on religion and spirituality can offer more dimensions. Immediately, thinking about Day of the Dead and La Santa Muerte offer multi-facet doors in need of opening that display the vast reach that a hauntology of *Latinidad* can reach.

Moreover, with regards to my use of spatial theories forwards by geographers and other critical thinkers, I understand that I fall into the same pattern of focusing on unavoidable localities, i.e. Los Angeles, Texas, and the Southwest in general. In search for diversity and variety, localities of spatial theorization in Mexican American and Latina/o studies do not require revolutionary breakthroughs or complete abandonment. However, new perspectives will maintain the topic of space crucially centered in the field. It is at this point that Mary Pat Brady's intervention into spatial studies theory and practice takes place.

Framed by theories of space, Mary Pat Brady's *Extinct Lands, Temporal Geographies: Chicana Literature and the Urgency of Space* extends the discussion on spatial theory by using Massey and Soja's views on space as a changing phenomenon. Focusing on Chicano/a literature's expressions of spatial politics, Brady claims that

Chicanas "write with a sense of urgency about the power of space" (9). In part because the work of critical geography takes fails to acknowledge Chicana interventions, Brady argues, "so many of its spatial claims and discoveries had been anticipated, theorized, and illustrated by Chicanas" (204). Covering a wide range of spatial narratives, Brady studies the space in literature grounded in Chicana queer and feminist authors Patricia Preciado Martin, Gina Valdés, Gloria Anzaldúa, Terri de la Peña, Sandra Cisneros, and Cherríe Moraga. Unlike Villa, Chappell, and later Muñoz, Brady refrains from emphasizing any particular geographical place for the performance of Chicana identity and empowerment. Rather, she maintains her focus on exploring various power negotiations themselves.

For example, Brady details how the United States-Mexico border is anchored in the "materiality of national borders," even as it has become a wildly used metaphor in social theory. By moving away from localities like Los Angeles or Spanish Harlem, Brady actively moves spatial studies away from remaining stagnant in specific localities as the primary spaces for the articulation of subjects-in-struggle. My case studies were focused in cliché settings—an artist residing in Bay area, Ciudad Juárez, and Austin, Texas. While this may be a result of my studies at the University of Texas at Austin, and the common trope that Texans think the world revolves around Texas, I would be naïve to not consider the fact that different localities are crucial to developing a hauntology of *Latinidad*. I, however, did not include these localities in this thesis. Further research that either continues to develop a hauntology of *Latinidad* or tried to push the theorization forward needs to contribute by adding crucial depth and range to the spatial studies canon

by offering interstitial spaces such as the one's that Brady studies because they are inter-geopolitical.

While two of my case studies centered queerness and women, they were also exclusively Mexican American and Mexican, respectively. Despite my attempts to theorize a hauntology of *Latinidad*, my case studies were limited in displaying the wide spectrum of the specters of *Latinidad*. My focus on Mexican heritage experiences derives from writing what I know. I encourage others who share a relationship with specters of *Latinidad* to further the conceptualization of this hauntology with a more robust set of examples that provide different dimensions of haunting.

On that same line of thought, while some indigenous aspects can be deciphered from the first two chapters, there is a lack of focus on the indigenous dimensions that do exist in a hauntology of *Latinidad*. While Powell forgoes indigenous aspects of his hauntology, he makes a clear departure when examining blackness and its haunting stemming from slavery. Because slavery eliminated connections to an indigenous African history, Powell's hauntology focuses on the subsequent history of slavery. Considering the histories of indigeneity and colonialism, there is no clear-cut line that initiates the start of a hauntology of *Latinidad*. As a result, it is important that a hauntology of *Latinidad* understands the specters of indigeneity as well. This thesis, however, does not do enough to center those specters despite the fact that I do keep the theorization open for that work to occur. At the same time, I recognize that perhaps, the same way that a hauntology of blackness does not necessarily offer a way to understand non-black experiences, perhaps a hauntology of *Latinidad* does not do enough and a hauntology of

indigeneity is required. Nonetheless, this thesis faces many limitations in its scope. Finally, in perhaps the largest mishap of this thesis, the presence of Afro-Latinxs is absent. As one of my motivations for a hauntology of *Latinidad* to allow those who share similar but different haunting, this thesis, similar to Powell's work, lacks any case studies that center the Afro-Latinx experience. Nonetheless, I hope that with two developing ideas of hauntology, that Afro-Latinx find the methodology to think about the experiences.

Whether it is Gloria Anzaldúa's subaltern forms and methods of knowing and being, Alarcon's identity-in-difference, or Guzmán and León's aesthetic work of lingering in Latinidad, theorizations that allow us to think through what it means to *be* in relation to *Latinidad* is not new. However, the lineage of this important work continues to inspire and motivate us to continue pushing the contours of our existence. Hence, I do not claim my work to be new nor revolutionary. My germinal development of a hauntology of *Latinidad* simply tries to present *Latinidad* through the lens of Derrida's hauntology to reveal the refracted, blurred, prism of the specters of *Latinidad*.

Gordon writes, "If you let it, the ghost can lead you toward what has been missing, which is sometimes everything" (58). I do not claim to have found "everything" that is missing but I did let the ghost lead me. In the article "Historiography as Hauntology," Michelle Ballif articulates our use of the dead to represent and to remember—not them—but ourselves. Accordingly, the dead become markers that at times help guide the living. As Thomas Rickert notes, "any haunting requires embodiment and emplacement, or a residence and an abode…haunting, by conjoining the

spectral and the material, still requires sites of actualization as incarnation, embodiment, and emplacement" (101). In other words, the ghost needs a place, a stage whereupon to manifest or to perform. This stage is the skin on our body, our cultural practices, the intersections and makeups of our neighborhoods, the identity that connects us to our dead, to our histories, to our futures.

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